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LITERATURE

The Cambridge History of English Literature.—Vol. II. *The End of the Middle Ages.* (Cambridge, University Press.)

The editors of this volume are to be congratulated on a much higher level of achievement than its predecessor showed; they have produced a book which is indispensable to any serious student of English literature. The individual articles are in several instances contributions of great value to the discussion of their subjects, and one of them is of first-rate importance in English literary history. The period from the Black Death to the reign of Henry VIII. has never been adequately studied as a whole. Langland and Chaucer have overshadowed their contemporaries, and belittled their successors, while they themselves have stood out like beacons, and by their fierce light obscured the process of change around them. The first text of 'Piers Plowman,' with the study of which the volume opens, coincides in point of time with the triumph of English over French as the language of the Courts, yet would be recognized as an English poem by the makers of 'Beowulf'; the ballads with which it closes are part of our current literature. It is inseparable, perhaps, from the plan of such a work as this that occasionally the writers lose sight of the steady progress of change, and leave causes and method alike undescribed, especially in less important works, which are often the most important from this point of view. Even in the time of 'Piers Plowman' English had already assimilated a large vocabulary of French words; what remained to be done was to bring English poetry into line with French, and accordingly French influences can be traced in the work not of Chaucer alone, but also of almost every one in

the period. An interesting chapter on Stephen Hawes is spoilt because the writer takes no account of the influence of the *rhétoriciens* on his verse. Such faulty rhymes as those mentioned by Mr. Murison would have been recognized by contemporary French writers as allowable, as "rime rurale," "rime en goret," or the like. When lesser men borrow, they lay hands not on fundamentals, but on extravagances.

Prof. Manly's discussion of 'Piers Plowman,' giving fuller reasons for his theory of the authorship of the poem first enunciated in 1906, demands special notice. The accepted account of this poem is that it was written by William Langland in 1362 (the A-text), revised and enlarged in 1377 (the B-text), and again revised in 1393-8 (C-text). In the course of these revisions the poem grows from 2,467 lines (A) to 7,242 (B) and 7,357 (C). Prof. Manly's theory is that no fewer than five authors are concerned. He distinguishes two for the A-text besides the Johan But to whom a few lines had generally been attributed, and separates the revisers of the B- and C-texts. The arguments upon which he lays most stress are those depending on the fundamental differences of style and substance in these texts when they are studied each as a separate work, and he corroborates them by others founded on considerations of the text. One of the latter was outlined and amended by Dr. Henry Bradley in our columns in April, 1906; it seems to show not only that the author of B received as a complete text one in which there were important gaps and transpositions, but also that the writer responsible for the issue of the complete A-text had not noticed it either, and hence that neither of them could be the author of the early part of A. Other examples are adduced where C mistakes the meaning, and alters the sense of B. In the face of these considerations the argument from style becomes irresistible, and with its success we lose the fascinating pictures of the personality of "long Will," which are constructed solely from the supposed autobiographical indications of the C-text.

One naturally turns to the chapters on Gower, Chaucer, and Lydgate for the chief figures of the book. That on Gower is in the safe hands of Mr. G. C. Macaulay, and is a model of what is required. Articles on Chaucer and the Chaucerians have been entrusted to Prof. Saintsbury, and are a grave disappointment. The commonplaces of the primer, of which these two chapters are composed, are unrelieved by any of the sound criticism of which Prof. Saintsbury is an acknowledged master in his best work, while the treatment of Chaucer in relation to his predecessors in English verse is off-hand and ill-instructed. The inept remark as to the existence of a double prologue to 'The Legend of Good Women' having been lately found out may be taken as typical: it was almost the first thing noticed when Chaucerian criticism began, and is very important in the history of

his relationship to the English Court. The treatment of Lydgate is similarly uninspired. The work in *Anglia* and other German periodicals—we allow it is often difficult to read—might as well never have been published for any notice of it that is taken here. Mr. Macaulay in a few casual remarks makes more real advance than is contained in Prof. Saintsbury's two chapters, for he shows the way in which a combination of the French and English principles of metre was brought to perfection by Chaucer and Gower. Unfortunately their language, like most book languages, was much more fully inflected than the popular diction of the time, and in consequence a metre which depended largely on weak inflectional syllables rapidly collapsed when their value was lost altogether in popular speech, and the aureate eloquence of the French *rhétoriciens* was the model of English poets.

Two other contributions from American scholars are of great interest. Prof. Paderford has in his chapter on 'Transition English Song Collections' a subject almost new to English textbooks. The specimens he gives will, we hope, help to arouse interest in these songs, and it is with great pleasure we see scholars like Mr. E. K. Chambers and Prof. Paderford at work on them. The latter, however, should have said something as to the collection of verses passing under the name of Charles d'Orléans, some of which at least must be accounted his own, and as to the bearing on their authenticity of the remarkable work on his manuscripts published last year. We would call attention to a charming lullaby in Dr. Legg's 'Processional of the Nuns of Chester.' Prof. Gummere, writing on popular ballads, is careful to clear his ground of discussion by a careful definition. A popular ballad, he says,

"is a narrative poem without any known author or any marks of individual authorship, such as sentiment and reflection, meant in the first instance for singing, and connected—as its name implies—with the communal dance, but submitted to a process of oral tradition among people free from literary influences and fairly homogeneous."

His chapter is an adequate summary of what is known on the subject, and a real advance in the study of the question, though the general reader will probably find it too allusive.

The chapters on English prose by Miss Greenwood afford her an opportunity of which she takes full advantage—perhaps too much, for a sense of proportion would have reversed the space allotted to Malory and Trevisa, even if the general editor had not exercised his powers. A second chapter treats of prose from Peacock to the Paston Letters, in describing which the author might have mentioned that some of the books copied for the Pastons are now in the British Museum. A third chapter, on the prose of Caxton and Berners, follows a learned contribution by Mr. Gordon Duff on the introduction of printing into England and the early work of the press. Dr. T. A. Walker contributes a very readable account of

the education of a young scholar in the Middle Ages, making special reference to the early books in his own college of Peterhouse.

The attention devoted to Scottish literature is a notable feature of the present volume, no fewer than four chapters being allotted to it. Prof. Gregory Smith's proposed classification into periods seems very reasonable, though he shows himself alive to the objections which can be urged against it. Some authority should have been quoted for the early use of the term "Scots" for Celtic speech. An interesting illustration of the author's remarks on English and Scottish influences on the style of a Scottish writer could be drawn from Buchanan's 'Detectioun,' first printed in England, and afterwards reprinted at Aberdeen. The question of the French element in the language is ably dealt with. Dr. Peter Giles's account of Barbour, Huchoun, Blind Harry, and other early Scots writers is adequate and judicious; while the chapters on the Scottish Chaucerians and the Middle Scots anthologies are especially good. Full tribute is paid to Henryson (whose 'Testament of Cresseid' rarely receives the praise it deserves), Dunbar, and Gavin Douglas.

The editorial work seems generally to have been confined to the provision of very useful bibliographies (though not always so complete as might be wished) and an index of names.

Herodotus: the Seventh, Eighth, and Ninth Books. Edited by Reginald W. Macan. 3 vols. (Macmillan & Co.)

We have had these volumes in our hands some time, since they contain too much to be examined all at once. The more we examine them, the more we admire their thoroughness and completeness. Besides the text and notes, of which we shall have more to say in a moment, they contain introductory essays and appendixes filling one volume (412 pages) and 100 pages of another. Nor can it be said that the matter is spun out. It is true that Dr. Macan indulges in an elaborate style, employing sesquipedalian words, some of them of his own invention; and that he is apt to use two expressions when one would suffice. But these peculiarities do not make an appreciable difference: the book is full of matter.

One of the questions discussed in this edition is the composition of the 'History': Was it written as one whole? If not, what parts were written first? Who made the division into books? These are not merely academic questions: they have a bearing on the author's method and sources, on the problem whether he had visited the spots he described, and how much evidence he gathered at first hand. Dr. Macan has no difficulty in showing that the division into books is artificial, and does not go back to the author. He maintains further that the section now under discussion, Books VII.-IX., was the first part of the work that

Herodotus wrote, and that when he completed it by adding the other books, he made a few slight changes which can be traced. The subject is certainly one whole, although the capture of Sestos is not quite the end of the Persian business; but on the other hand, the author indicates in his own way that he means to stop there, and it would be difficult to find a later date that might suggest a more obvious ending to the war. The fall of Sestos is a dramatic curtain, effective enough; and probably this end to the drama "came to him ready made," in accordance with the opinion of his contemporaries. It does seem, however, that he meant to write another work, or section, on Babylon and Assyria, which he did not succeed in doing. There is also a certain symmetry in the work as we have it, which divides itself into three fairly equal sections of three books each. As to the priority of VII.-IX., the case has never previously been so fully or convincingly stated. The evidence is cumulative; and the arguments in the Introduction are reinforced by a number of details pointed out in the notes. The general conclusion is that these books were written not long after the battle of Tanagra, and retouched in the early years of the Peloponnesian War.

The sources of Herodotus are also discussed; and Dr. Macan well puts the general impression of his narrative when he calls it "the first literary redaction of the living voices of men." The historian certainly draws on first-hand tradition, for he must have known many of the actors in the drama. At the same time, it must be remembered that his style is above all that of the living voice, and he naturally cast into this form even what he read. For he had access to many literary sources: army and navy lists bear the stamp of written documents; genealogy and geography had been treated by others; and he draws on many a legend that poets and chroniclers had considered in detail before him. There were also collections of oracles, as we know. His critical power has been underrated, probably because his style was so seeming simple. If he gives more than one view of a question, he does so partly because it is life-like to let each person tell his own tale; but the author has an opinion too, and lets it be known where necessary. His powers of observation, or of recording others' observations, are extraordinary; but in numbers he is weak. He was also too close to this war to give its proportions exactly. However, with all allowance, no one can question his honesty, or his freedom from personal bias. His importance as a mere recorder may be gauged if we ask ourselves how much we should know of the Persian wars without him.

The Appendixes may be divided into two classes: literary and historical. The first chapter passes in review the authorities for the Persian War apart from Herodotus: historians, poets, orators, philosophers, biographers, nondescripts — they come before us, their claims are considered and their characteristics explained with

great lucidity. The rest of the volume is concerned with the war itself. At each step the treatment of Herodotus is examined. Take, for example, the description of what was said and done at the Court of Xerxes before the invasion. The scenes are highly dramatic and life-like, but manifestly not authentic. To set aside the question, How could Herodotus have known what Xerxes and his counsellors said, even if they said it? it is fatal to find echoes of Æschylus in the royal speeches. Indeed, the whole tone and conception of them are Greek. The treatment of the geographical course of Xerxes's march is a good instance of Dr. Macan's critical method. He tells us what the course might have been, where the description is incomplete and dim, and where it may be checked by other evidence. In the account of the Persian preparations the question of fact is carefully distinguished from the motive: in the latter Herodotus would be influenced by public opinion and his own Greek psychology. A long and valuable discussion has for its subject the component races in the Persian host, and their equipment: the notes here are also full of careful research, and the whole section is most important for the ethnologist. This part seems to have been a compilation of the author's own; for such details as concern weapons and dress could not conceivably have been given in an official Persian list. No doubt Herodotus took the opportunity of using his ethnological collections, which he had made because he was attracted by this kind of information. He gives, in fact, a graphic picture of the Persian empire. The policy and intended strategy of the war are not clearly brought out by Herodotus, who had no grasp of these matters; but he supplies indications by which they may be divined. Dr. Macan has less respect for the Persian plan than Dr. Grundy, who sees in it an able conception spoilt by lack of discipline. Even more obscure are the policies of the Greek States; and the darkest puzzle of all is Delphi, which without "medizing" reaps the immunity of the "medist," and blows hot and cold with the same breath. Delphi comes badly out of the Persian garboil; although, as Dr. Macan points out, it was reserved for "other times and other churches" to descend to the deeper depth of anti-patriotism.

All the operations of the war are considered in detail. In particular we may point to the discussion of Plataea as an able exposition of a thorny and complicated problem. Certainty can never be got in the matter of Plataea; but we have here a consistent and reasonable account, and one that reflects the greatest credit on the general who planned the battle. Who was he? Dr. Macan suggests Themistocles. The Athenians were the weak point, and they might have ruined the whole cause; but if they really provided the brain that won the victory, they may be fairly forgiven.

We have hardly done more than touch on the fringe of these books. Still, enough has been said, we hope, to give some idea

of their importance. We are impressed, last as first, by Dr. Macan's clearness of exposition. This is a book to learn from, the book of a born teacher; it is, further, the book of an accomplished historian.

Recollections. By David Christie Murray. (John Long.)

THERE was once a time when discriminating critics were wont to expect something substantial in the way of fiction from the pen of Christie Murray. He started agreeably in a Dickensian mood, with an easy style and a sympathetic manner; and he bade fair to become a popular novelist in those early days as well as one of some distinction. Unhappily, this promise received no fulfilment. Christie Murray steadily drifted away from his proper aims, and descended to lower levels. He continued to write novels at intervals, but it was obvious that they were merely time-servers, though retaining much of his fluent cleverness. He collaborated with others; he took to writing plays; he returned to his old calling of journalist. And when he died last year he was known to the public rather as the writer of a popular column on serious subjects in *The Referee* than as a novelist.

These 'Recollections' we should judge to have been left incomplete by him. While they have the air of being leisurely in the earlier chapters, they degenerate in the later to mere sketchiness. They have, however, the same characteristics as appertain to the author's fiction: they are easy to read, of a sympathetic nature, and full of knowledge of life and things. Christie Murray, indeed, was one of the most typical representatives of the lingering, but dying race of Bohemians. He was Bohemian by nature, and if he had not been so, his career would have forced Bohemianism on him. His mind was essentially sentimental, and he loved good company. There may even have been a strain in him of that Shorter-Catechist which was discernible in Stevenson; for on one side he came of Lowland Scottish blood. He tells an amusing story of this ancestry. A legend in the family made the Murray branch to which it belonged older and more authentic than the Murrays of the house of Athol:—

"My father's elder brother, Adam Goudie Murray, professed to hold this belief stoutly, and he and the reigning duke of a century ago had a humorous spar with each other about it on occasion. 'I presume your Grace is still living in my house,' Adam would say. 'Ay, I'm still there, Adam,' the Duke would answer, and the jest was kept up until the old nobleman died."

Murray came of a Calvinistic stock, and, by a curious piece of irony, a man of his overflowing emotions was obliged to repress himself sternly in youth. Yet he declares his father to have been his dearest friend in manhood. We have said that Murray started as a disciple of Dickens, which seems to have been inevitable in literary aspirants of those

days. Born in 1847, he arrived in London to serve in a printing-office in 1865, and met the great novelist on two occasions. These encounters are not particularly exciting, but what is interesting is the account Murray gives of the proof-reader Christie who was employed at Clowes's works. That firm were printing 'Our Mutual Friend,' and Christie would send a message to his young friend Murray whenever the "copy" arrived at the office; so that the latter had the felicity of reading the master before he got into print. When Christie died, his collection of proof-sheets, extending over fifty years, was to have come to Murray, but, as the latter was away at the time, it went to a butlerman as waste paper. This collection included

"an unpublished chapter in 'Our Mutual Friend,' in which the golden dustman was killed by Silas Wegg. Dickens excised this chapter, had the type broken up, and all the proofs, with the exception of this unique survival, were destroyed."

About the same time Murray took the Queen's shilling, and was drafted into a cavalry regiment in Ireland. His account of the tyranny of the non-commissioned officers is striking, and, judging from contemporary witnesses, we doubt if the system has been much bettered in the forty intervening years. Murray's entrance into the ranks of literature was, as often happens, through the gates of journalism. It was while burning with indignation at a snub from Dr. Kenealy that he broke into writing; and his career on the press was varied, educative, and interesting. Murray's own view of journalism is conveyed in this opinion:—

"There is no experience in the world which really qualifies a man to take a broad, a sane, an equitable view of life in such a degree as journalism."

He refers over and over again, with abiding affection and admiration, to his chief George Dawson, who was somewhat of a figure in public life in Birmingham. Dawson was a friend of Bright, and of Carlyle, of whom two or three stories are told. That which sets forth how a reigning German prince fell on his knees and embraced the philosopher is distinctly worth recording. It is curious to learn that Bright confessed to extreme nervousness on rising to address an audience. Murray acted as war correspondent through the Russo-Turkish campaign, and on his return was invited to lunch with Liddon, who sent him on to Gladstone. Now Murray's observations had induced him to form this opinion of the Turks:—

"Their religion enjoins them to sobriety, and as a race they are brave, truthful, and kindly, and I never met one authentic instance in which an act of cruelty was chargeable to the men of the regular forces."

As Murray went out "under the domination of Mr. Gladstone's opinion," it will be seen that the change in his views was considerable, and his subsequent interview with Gladstone must have been interesting. Murray gives an account of it, which might have been fuller with

advantage in the circumstances. As Gladstone's sense of humour has been called in question, it is agreeable to be able to quote from Murray's account of his leaving Hawarden. Gladstone assisted him to put on a strange overcoat of camel's hair, lined with bearskin, which sounds astonishing:—

"As he was helping me into it he asked, 'Where did you obtain possession of this extraordinary garment, Mr. Murray?' 'I bought it, sir, in Bulgaria,' I answered. 'Ah,' said he, with a perfectly grave face and falling back a step to look at it, 'I have had much to say of the Bulgarian atrocities of late years, but this is the only one of which I have had ocular demonstration.'"

Murray states that his first novel, 'A Life's Atonement,' was from beginning to end unconsciously a plagiarism of 'David Copperfield.' For some years his novels followed each other in regular succession, and received a warm welcome. When Charles Reade published 'The Wandering Heir' there was a long controversy in *The Athenæum* regarding plagiarism from Swift's 'Polite Conversations.' To Murray Reade confessed the theft:—

"Of course I did," said Reade to me, "but the essence of a plagiarism is that it shall have some chance of going undetected; it is the appropriation to one's self of the property of another with the intent to display it as one's own, and to me it was impossible to suppose that a writer like Dean Swift was so obscure that I could play a trick like that with impunity."

The defence in its entirety is singularly ineffective and sophistical.

Murray's account of the way in which he wrote his novels exhibits him as the Bohemian he was instinctively. His comparative cessation to write occurred when he visited Australia, where he spent, or wasted, two years. After that he made futile efforts to succeed on the stage. His impressions of Australia and the Australians, though they will not be always acceptable to Australians, are on the whole sound as well as sympathetic. But after that chapter the book becomes scrappy, and we see no valid reason for the inclusion of sundry letters from various more or less distinguished authors.

Great Ralegh. By Hugh de Sélincourt. (Methuen & Co.)

THIS book has been written avowedly for the general reader, its aims being "to make the character of Ralegh live again, and draw a picture of the times in as lively a manner as the author sees it." The latter object has been more successfully achieved than the former. Mr. de Sélincourt has brought together effectively all that bears on the life of the great Elizabethan, and the result is a pleasant narrative; but it can hardly be said that the character of his hero actually "lives again" in these pages. It must be remembered that, in spite of its familiarity, no age in history is really harder to reconstruct than the Elizabethan period, on account of its complexity, its mingled crudeness and subtlety,

neither modern nor mediæval. The outer circumstances of the time Mr. de Sélin-court conveys ably, as in his picture of old London, lying chiefly along the river. He is enamoured of Elizabethan life, but not always happy in his generalizations upon it; and he inclines to labour the points of difference between those days and ours. One is grateful for the intimate details which he introduces wherever possible, such as the description of the house in which Raleigh stayed at Youghal, with its carvings and panels and Dutch tiles; and he emphasizes sides of Raleigh's activity which are not commonly associated with that romantic figure, such as his active interest in the details of the tin industry in Cornwall, in virtue of his position as Warden of the Stannaries and Lord Lieutenant of the county. He is anxious to show forth and justify the motives of every action of his hero's life. For the most part there is little need of justification. We cannot, with some critics, carp at Raleigh's clinging to life and petitioning the king who had wronged him; but neither can we hold, with Mr. de Sélin-court, that it was consistent with true dignity for even a desperate man to exhibit himself in his feigned illness "upon all fours, gnawing at the rushes on the floor." It is special pleading to describe abstention from such methods as "careful bolstering" of dignity.

This leads us to refer to a rather peculiar attitude of the author throughout the book. In his anxiety to make a panegyric of Raleigh and the queen whom Raleigh served he indulges in some curious, often obscure, and certainly not specially relevant reflections. He grows warm in defence of the greatness of the Queen, and refuses to see anything sordid in her life and motives. He hardly makes clear just what view he takes of her moral character, so that we do not grasp the significance of his cryptic utterance, that in the Elizabethan age "men did not fall into the fantastic error of confusing celibacy with chastity." The violence of Elizabethan times, it is maintained, was no worse than the haggardness of modern existence. The author taunts moderns with their greater sensibility, and exhorts them "by all means to subscribe to the Home for Lost Cats." We are irritated by the pious appeal "God help her" in reference to Spain's shortsightedness when, in the day of her decline, she still believed herself mistress of the seas. The statement that "Dissenters are apt to be malignant to other forms of Dissent," does not require the witness of "the hues and cries raised lately against a new Theology." Perhaps these are "living" touches meant to appeal to the "general reader," but we confess that they are not to our taste. Nor is the author always happy in his form of expression. A curious juxtaposition of words is exhibited in the sentence: "The King's treatment of Raleigh . . . illustrates his treacherous weak nature with decision." Nor can 1513 and 1516 be described as "almost identical years."

There is nothing particularly new in the volume, except its completeness in reference to its subject; but the admirable clearness with which the great doings of the time are described as a setting to the main figure deserves praise. The narrative is never laboured, though some of it is rather pointless. The fact that "such things happened in the time of Raleigh" and that "he may have been present" hardly forms a sufficiently substantial peg on which to hang the full story of the imprisonment of Mary, Queen of Scots, and her death. Such scenes as the trial of Raleigh, with the peculiar methods of vituperation which prevailed in that day, are admirably portrayed. The account of Raleigh's great fragment 'The History of the World' forms good reading, but we fail to see in the passages selected the "humour" which Mr. de Sélin-court, in defiance of the traditional view, alleges to be there. Apt quotation is a feature of the book, but a more definite indication of the works used would have been welcomed, even by the ordinary reader, whose standard of scholarship the author sets too low. On the whole, the volume must be pronounced a most readable contribution to the lighter side of Elizabethan history; and some peculiarities of style and taste should not be allowed to depreciate the excellent work of selection, and, we may add, criticism, which it represents.

NEW NOVELS.

A Pawn in the Game. By W. H. Fitchett. (Smith, Elder & Co.)

THE plot of Dr. Fitchett's new book is slight, for his hero is, as the title implies, little more than a pawn in the game; but he has written with his usual facility, and strung together in the form of a novel a series of powerful sketches of scenes in the history of France from the early days of the Revolution to those of the First Consul. The glimpses given of Napoleon at various stages of his career are attractive. Otherwise the author's sense of characterization is not great.

The Burden. By C. A. Dawson-Scott. (Heinemann.)

AN abundance of good, solid work has gone to the making of this study. Unfortunately, through lack of relief, the desire to follow the complicated threads of circumstance each to its legitimate issue needs much nursing to triumph over the dullness and slow movement of the opening chapters.

An elderly baronet of blameless life and cultured literary tastes marries as second wife a girl in her teens, of whom he asks nothing but an heir. The girl, well-bred, childishly innocent, and ignorant of life, lives by his side, fulfilling the duties of her position with conscientious fidelity, but untouched by any warmer feeling than a tender respect for her husband. When, as the result of a

gun accident, he is called to join his ancestors, it is with the joyful assurance that his wife is about to become a mother. The reader is scarcely prepared to learn that the child is not the son of the Baronet, but the offspring of a passionate episode in the life of his heir apparent, a young naval officer. The scene in which the young mother discloses the truth to the guardians of her son in order that the boy's father shall not lose his heritage is finely handled. Reticence and strength are characteristic of the book, and the delineation of the central figure is excellent.

Voices. By J. E. Buckrose. (Hutchinson & Co.)

LITTLE intelligence is credited to the reader of these pages, inasmuch as the psychological changes of the heroine, a would-be prophet, are so minutely explained as to leave nothing to the imagination. Put into the right hands, it may possibly do some good. By "the right hands" we mean mothers overweeningly anxious that the ugly ducklings of the family should shine intellectually, or the less favoured of Eve's daughters who feel it incumbent on them to justify their existence by some extraordinary manifestation of their personality. The aunt, who has a frame as hearty as her faith, and is really responsible for bringing the hysterical girl to her senses, is the best-drawn character, though others have merit.

The Grey above the Green. By Mrs. H. H. Penrose. (Hodder & Stoughton.)

LOVERS separated by a lie are rather out of date; the pathos that belongs to them has been worn threadbare by repetition, and Mrs. Penrose would have been wise if she had reconsidered the passage in which her military hero is made to believe that the girl whom he loves has promised to marry a man old enough to be her father. The scene of the first part of the story is a quiet cathedral town in which Rosamund Singleton, the heroine, figures as the darling of a terribly henpecked uncle and the innocent provider of moral shocks to a bigoted clergyman. In the middle of the story there is a gap of twenty years, across which the reader renews Rosamund's acquaintance after she has become a successful dramatist, loved, with touching unselfishness, by a great actor, who in the end reunites her with her sweetheart. Christian Science is incidentally the subject of some satire.

The Magnate. By Robert Elson. (Heinemann.)

THIS love-story of "the richest man in the world" riots in a luxury of superlatives. The narrative is founded on the well-worn theme of a nominal marriage, and the gradual growth in the woman of love for the man who has married and adores her. The early days of this commercial king's beggar-maid

amid vulgar surroundings are described with a vigour which carries one through a succession of gilded scenes to the inevitable happy ending. The atmosphere of the almighty dollar is overpowering at times.

The Life Class. By Keighley Snowden. (Werner Laurie.)

MR. SNOWDEN has devoted his literary gifts to the task of idealizing an artist's model who exhibits her person for twelve shillings a week before the life class of a school of art in a Yorkshire town. The girl becomes the subject of unpleasant correspondence in the local newspaper; and a vicar is pugilistically assailed by one of her champions. Finally she falls in love, and the shy self-consciousness of her newly awakened heart prevents her from posing any more. Mr. Snowden through the mouths of his characters ably discusses the question of models, and remarkable fairness is shown in the delineation of honestly prejudiced persons. Dialect is skilfully employed, and the author's range of metaphor is wide and felicitous.

Propulsion of Domenica. By Helena Heath. (Ouseley.)

THE present heroine is propelled towards the slums by external as well as voluntary impulses. Domenica, as she is called, is the favourite niece of a widowed uncle, a bluff farmer. Like many of his kind in fiction, his heart is in the right place. The girl he desires to keep as the permanent mistress of his house by wedding her to his son, but the scheme fails. The young man prefers a less worthy cousin, and the former mistress of the farm, in spite of laudable endeavours to keep the peace and "the place together," finds the new situation intolerable. She has, besides, in secret longed for a life of service to needier humanity. To White-chapel therefore she repairs, and her varied experiences there are unfolded. The opening of a lodging-house for the benefit of factory girls in the neighbourhood results in an unexpected and violent fiasco—unexpected by the lady, but luckily not by vigilant police. The unfortunate organizer of the plan recovers her ground, however, a wiser and not a permanently sadder woman, and eventually marries the hard-working curate of the district. The book has some stirring scenes, but shows no great feeling for character or dialogue.

Histoire d'une Société. By René Behaine. (Paris, Charpentier-Fasquelle.)

M. RENÉ BEHAINE begins a study of the traditional education of the French middle class by a most careful analysis of the methods adopted by the Varambaud and Armelle families. These intermarry: they are traced after the manner of Balzac rather than of Zola, and the result is as sad as in the play which tells of the three daughters of M. Dupont. The author's power of observation and of description is remarkable, but he has supplied the

public with a first volume—not a book. A thesis shows itself: the author's intention to condemn the transmission of conventional conformity by unbelievers for dishonest reasons. He finds in "toleration" the mask of hypocrisy. His best passage on the subject describes with humour and accuracy the training by young girls of their dolls in habits of dissimulation.

The first Pitt is a stumbling-block to Frenchmen and to Russians who write in French. M. Behaine refers to "Chatham," as does Count A. Nesselrode in the notes and the index to the letters in which Count W. Nesselrode, writing, in 1805, to Count C. Nesselrode, explained the military policy of "M. Pitt" as based on that of "son père, Lord Chatam."

BOOKS FOR STUDENTS.

THE UNIVERSITY EXTENSION meeting at Cambridge this summer was devoted to the ancient Greek world, but Dr. Karl Breul gave two lectures, "as a very modern extra," on *Students' Life and Work in the University of Cambridge*. These have been reprinted by Messrs. Bowes & Bowes of that town and give an admirable summary of the life and work of Cambridge men to-day. There is a bibliography at the end of the booklet, which in its fifty pages or so treats the subject with ease and brightness, not omitting its lighter side. Its perusal would save several journalists on the daily press from egregious errors.

The Report on the Teaching of English in the United States, by Mr. Atkinson Williams (Sonnenschein), is the result of a Travelling Studentship granted to a schoolmistress. The five chapters make instructive reading, being free from pedantry, and full of points which exhibit the difference between American teaching and our own. It is shown that a good deal of time is devoted to English teaching both in Elementary and High Schools, the latter being strongly under the influence of Harvard and Yale, which are indefatigable in English study. Americans have a tendency to overmark and overpraise their pupils, and a freedom of action is encouraged which has some odd results. The author came across a boy in her New York boarding-house who was about sixteen or seventeen, and preparing for Harvard at one of the large private schools.

"He came, he told me, from a small town 1,100 miles away, to which he intended to return as a lawyer after his college career was over—not, as he somewhat ingenuously remarked, that he was specially attracted to the study of the law, but because 'there's lots of money in it'! This boy, I gathered, had selected his own school from a short list of those recommended by his father, found for himself a boarding house, where he took his meals, and another where he slept, and, except for the hours actually spent in school, was in no way controlled or looked after by any responsible person. He had 'stopped off,' he told me casually, on his long train journey, to make inquiries about a school on his list, but, after inspecting the school, he had decided that it would not suit him; 'he didn't like the look of it,' and so had continued his journey to New York, and made his arrangements there."

The account of the original compositions noted is amusing as well as instructive. But we cannot say that we think verse-making in the Elementary School is of much use, and the author overrates the specimens she quotes. Five lines explaining that red, yellow, and brown leaves lie on the

ground and will soon be blown to bed by the wind hardly merit the verdict of "a good deal of observation." They remind us of the wonderful child who was shown to us by a proud mother as an "infant phenomenon" because she knew that a calf had four legs.

The "Scriptorum Classicorum Bibliotheca Oxoniensis" continues to make good and steady advance. *Homeri Opera*, Vols. III. and IV., contain the 'Odyssey,' with an unusually full and elaborate recension of the text by Dr. T. W. Allen, who has been enabled "by the munificence of the University of Oxford" to visit a number of libraries; while the list of textual authorities include several portions of the 'Oxyrhynchus Papyri.' Mr. Allen regrets the loss of a helper of great authority by the death of D. B. Monro. A somewhat fuller exposition of the Scholia is given than appeared in the 'Iliad' volume.—*M. Antoninus ad se Ipsum* has been edited by Mr. I. H. Leopold with good knowledge of the work done on the text by English and foreign scholars.—The volume of *Persi et Juvenalis Saturae*, edited by Mr. S. G. Owen, has reached a second edition. He thinks that he has restored the true text in the disputed line of Juvenal, i. 157, by conjecturing

Ut latum media solum dent lucis harena.

We are glad to find attention paid to Prof. A. E. Housman's brilliant studies in the text of that author. It seems a little odd that no date figures on the title-page of the volumes, though the introductions are dated at the end. But these may have been written before the books appeared.

Lucretius, Epicurean and Poet. By John Masson. (John Murray.)—*Lucretius de Rerum Natura*. Edited by William Augustus Merrill. (New York, American Book Company.)—Lucretius has for many years past had ample justice done to him both by editors and commentators, especially by H. A. J. Munro. A careful perusal of Mr. Masson's work has impressed us so favourably that we think that his book, rightly understood, cannot fail to extend and increase the knowledge and appreciation of one of the greatest of Roman poets. Of the life of Lucretius the only data are supplied by Jerome in his additions to the Eusebian chronicle copied from the lost work of Suetonius, 'De Viris Illustribus,' in which Jerome, under the year 94 B.C., gives the following obscure account:—

"Titus Lucretius poeta nascitur, postea amatorio poculo in furorem versus cum aliquot libros per intervalla insanie conscripsisset quos postea Cicero emendavit, propria se manu interfecit anno ætatis xliiii."

There is some confusion about the dates, "but," says Munro,

"it appears to me as certain as such a fact can well be that Lucretius was born in the latter part of B.C. 90, or else in the early months of 98, since in either case he would be in his 44th year on the Ides of October 55, B.C. 699."

There is still greater confusion in the statement, which has given rise to endless controversy; but the important question is as to the poet's insanity, for it would be strange if such a work as the 'De Rerum Natura,' involving the closest reasoning, could have been composed by a madman in his lucid intervals.

Mr. Masson in his second chapter discusses fully and carefully the arguments for and against Jerome's statement; the poet's literary connexion with the Cicerones; and his admiration for Memmius, to whom the poem was dedicated, and says:—

"The fact of Lucretius' death by his own hand may be regarded as certain. Suetonius, we may be sure, ascertained and recorded the manner of the poet's death. In the case of a writer so high-strung,

so eager to complete the work for which he lived, we feel certain that death by his own hand, leaving his poem so nearly finished, could be no ordinary suicide. The close of the poem, a narrative abruptly broken off, impresses us like some abandoned dwelling with every sign of sudden and unintended departure lying around."

There is no trace of Lucretius having been married, though his description of the passion of love at the conclusion of Book IV. gives countenance to the incident of the philtre, which might well have produced the excitement which led to suicide; but the main cause lies further back, in a loss of interest in existence, a weariness of life due to exhaustion of mental power brought on by excessive and solitary devotion to his immortal work. Even in sleep his mind still laboured at the task of investigating the nature of things.

The poem was published not many months after the death of Lucretius, early in the year 54 B.C., and in the unfinished state in which the poet left it. No sooner had it appeared than it began to work like a ferment in the minds of his own generation, as it has worked on generations since; and Mr. Masson shows in his third chapter its influence on Catullus, who died about a year after Lucretius, and still more on Virgil. Students of Lucretius have been perplexed by the apparent inconsistency of the invocation to Venus at the opening of the poem with its professed purpose of showing that on earth "all things are done without the hand of the gods"; but the invocation was probably a poetical concession to popular feelings. The subject of the Epicurean gods is fully discussed in Mr. Masson's twelfth chapter.

In his fourth, fifth, and sixth chapters Mr. Masson explains fully and clearly the doctrine of atoms as set forth by Lucretius in his first two books, and the propositions there laid down that nothing is ever begotten out of nothing by Divine power; that matter is imperishable; and that all nature is made up of atoms and void. Regarding the Fifth Book, Mr. Masson says:—

"When we review Lucretius' explanation of the origin and history of life upon the earth, we see that it is based on a clear perception of Darwin's doctrine that in the organic world none but the fittest continue to exist, because these alone have been able to perpetuate themselves."

In the doctrine of atomic declination is involved the question of free will as opposed to fate and necessity. Epicurus emphatically maintained the doctrine of free will in opposition to Heraclitus, Democritus, and most of the Stoics, who believed in an everlasting and inexorable necessity, and denied the existence of individual self-will. The forty lines—Book II. 251-93—in which Lucretius defends his own and his master's creed "must be taken as the product of a philosophical controversy as fierce as any that have raged in our own day, or been discussed in the pages of our philosophical reviews." Mr. Masson has illustrated his author with abundant citations from authorities bearing upon the subject.

The edition of Lucretius by Prof. Merrill consists of a text in accordance with that of Lachmann rather than Munro, without any various readings at the foot, but with copious notes, critical and explanatory, at the end, covering more than 500 pages, followed by an Index Verborum. In the Introduction the editor examines fully and fairly Jerome's statement referred to above, giving various views by scholars, and properly discredits the idea that such a work as the 'De Rerum Natura' could have been composed in a state of intermittent insanity. In his examination of the philosophy and poetry of the poem Prof. Merrill does full

justice to the clearness with which Lucretius propounds his doctrines and the beauty of the poetical illustrations by which they are supported. He concludes his Introduction with a critical account of the numerous editions of the poem from Lambinus to the present time.

Lucretius on the Nature of Things, translated by H. A. J. Munro, reappears in "Bohn's Classical Library" (Bell). No biography of the great scholar has been written, and it is therefore a peculiar pleasure to welcome the charming memoir added to this issue by Mr. J. D. Duff, a Fellow of Trinity who was one of Munro's intimates. The memoir is full of those personal touches which portray the man, a figure of remarkable simplicity and sincerity, while it lays just emphasis on Munro's classical work in Catullus as well as Lucretius, and that style of Latin verse which was all his own. An incident not recorded here, but, we think, in Archbishop Benson's 'Life,' was Munro's refutation, at a Trinity gathering, of the mistaken pronunciation of "angina," which prevails among doctors.

An Introduction to the Theory of Groups of Finite Order. By Harold Hilton. (Oxford, Clarendon Press.)—A conspicuous place in recent pure mathematical literature is occupied by the Theory of Groups, but few opportunities have been given to the mathematician who does not wish to specialize in this direction to get a general idea of the scope of the theory. The type of investigation in which the method is used may be gathered from very simple examples. Suppose three men, X, Y, and Z, are standing in a row; their relative positions may be altered by two operations: (a) moving the first man to the second place, the second to the third, and the third to the first, so that X, Y, Z, become Z, X, Y; and (b) keeping the first man fixed, and interchanging the other two, so that X, Y, Z, become X, Z, Y. These two operations may be repeated in any order. The repeated operation a , a , changes X, Y, Z, to Y, Z, X; whilst b , a , changes X, Y, Z, to Z, Y, X. The men are restored to their original positions by repeating the process a three times. This is expressed by saying that $a^3=1$. In the same way $b^2=1$. Again, the successive performance of the operations a , b , a , b , also brings the men back to their original stations. This is expressed shortly by saying that $b, a, b, a \equiv (ba)^2=1$. Now consider a triangular prism, and suppose that a fly can walk along its edges. The letter a signifies "walk along the side of a triangular end, in the clockwise direction." The letter b signifies "walk along the edge common to the rectangles." It will be noticed that a, a, a , means "walk round a triangle and come back to the same point," so that $a^3=1$; b, b , means "walk to the other end of the prism and back," so that $b^2=1$; whilst b, a, b, a , means "go round a rectangle," so that $(ba)^2=1$.

In our two examples the laws of combination of the a 's and b 's are the same, and in the abstract theory of groups the two examples are considered identical. In each case there is a group of the sixth order, since there are six arrangements of the men and six corners of the prism. The processes a and b are called the generators of the group. Mr. Hilton's book contains many examples of the construction of groups; in fact he devotes about two-thirds of his space to the possible elements of groups, i.e., permutations, algebraic substitutions, and geometrical movements. In the later chapters he confines his attention to abstract theory, and never interprets it in terms of the concrete examples which would give

greater interest to the subject. This is especially unfortunate because the work was undertaken apparently with the express intention of showing that even the most recent developments of pure mathematics are not necessarily beyond the reach of the ordinary mathematical reader. On the other hand, the student who is making a serious study of this branch of pure mathematics will find the textbook of great assistance.

We must add a note about the printing. The book must have been very difficult to set up in type, owing to the frequent occurrence of mathematical formulæ; but it is remarkably free from printers' errors. On the other hand, the use, for the text and the examples, of founts of type which can only be distinguished after careful scrutiny is a great drawback in a book which has to be read backwards and forwards.

SCHOOL-BOOKS.

A School History of Oxfordshire. By H. A. Liddell. (Oxford, Clarendon Press.)—Whether there is room for these 'Histories' in the crowded curriculum of to-day may be doubted, but they embody an excellent idea. Mr. Liddell goes through the tale of historic evolution for which this county offers exceptional opportunities, with striking examples like the Rollright Stones, Iffley Church, and Oxford Castle down to the Blanket Hall of Witney. The seventy illustrations are well chosen; the writing is good, though it might be more simple here and there; and our only serious complaint is that there is no index. The map which forms the frontispiece is necessarily on a restricted scale, but a much larger one will, we presume, be available in most schoolrooms.

Intermediate English Grammar. By A. J. Ashton. (Bell & Sons.)—Notwithstanding their defects, Mason's English Grammars enjoyed a popularity rarely extended to a school-book. It has now been decided to republish the series in a much improved form. In the 'Intermediate Grammar' we are pleased to note that by a rearrangement of subject-matter, by embodying the results of recent philological research, and by the use of clearer and bolder type, the book has been brought up to modern requirements. We commend it as a trustworthy class-book.

The Transitional French Reader, with Exercises and Grammar. By R. H. Pardoe. (Rivingtons.)—Prof. Alfred Hughes of the University of Birmingham commends this book for use in the middle forms of Secondary Schools, and it has already been tested in a "proof edition" at Handsworth Grammar School. The author provides a course based on the gradual introduction of the tenses for pupils taught on the oral method; and the scheme worked out seems to us sound, practical, and more likely to interest the average boy than the old methods. The book has evidently been compiled with great care, and deserves full consideration from French teachers.

A French Grammar. By Hugo P. Thieme and John R. Effinger. (Macmillan.)—This volume should rather have been designated a French Course, containing as it does grammar, exercises, translation, and vocabulary. Though intended by its authors for school and college use, we consider the Grammar suitable only for younger students; in fact, it contains all that is necessary for a boy's first two years at French. The rules of syntax are clearly stated, and the production should be useful.

French Fables in Action, by Violet Partington (Dent & Co.), consisting of ten short dramas, embodies an excellent idea for giving a living interest in the study of French to junior pupils, to whom the simple scenes should prove both interesting and instructive.

Batailles de Terre et de Mer. By Comte E. Bouët-Willamez. Edited by A. H. Smith. (Oxford, Clarendon Press.)—In these selections from the French Admiral's work there is much that appeals to the student of international history; but, as the aim of the author is to show the development of tactics and strategy, the book will prove more suitable for the Army Class than for others. The notes deal adequately with the many nautical and military terms of the text.

Plato's Apology of Socrates, edited by Harold Williamson (Macmillan & Co.), is a useful school edition, with clear, succinct notes in sufficient number and a sensibly written account of Socrates and his trial by way of Introduction. The text is divided into chapters, with short headings in English to help the reader to follow the argument. Nothing is said about the manuscript authority and textual variants, except for an occasional allusion to such things in the notes. One textual novelty introduced by the editor will hardly meet with general approval: in 23D he prints λέγουσιν ὡς Σωκράτης τις ἐστὶ μαρτυράτος καὶ διαφθείρει τοὺς νέους, with the note: "All the editors print τίς ἐστὶ, making ἐστὶ the copula and μαρτυράτος the predicate; but in that case what becomes of τίς? It would have to mean 'a certain Socr. is an abominable fellow.' It gives better sense to say 'that there is a certain Socr., an abominable fellow.' But does it give better sense? And if we read ἐστὶ with Mr. Williamson why is it not followed by a participle (διαφθείρων), as in the parallel passage in 18B? On the interpretation of the passage in 26D about buying "the doctrines of Anaxagoras in the orchestra," which he calls "the one serious crux in the 'Apology,'" Mr. Williamson gives a longer note than usual, in which the rival theories are clearly stated; but it seems a pity that both here and elsewhere he is so shy of mentioning the names of the scholars to whom the theories are due. Sometimes, however, he does quote other editors by name, as when, in a note on αὐτῇ ἀρετῇ (18A), he says, "Adam compares 'Phædo' 97A"; but then Stallbaum compared the same passage more than half a century before. Again, in a note on 18B, he says, "καὶ πάλαι καὶ οὐδὲν ἀλλόθις are parallel, both going with λέγοντες (Stallb.); but what Stallbaum wrote was 'verba παλαιά ἐξηκείνου παραλλήλου.'" The grammatical difficulty in 37B is lucidly discussed, and Adam's emendation (ἐχόμεναι for ἐλομαι) is, not unreasonably, rejected. The book is furnished with an index which is useful, though not exhaustive.

The Macmillan Company publish *Selected Essays of Seneca and the Satire on the Deification of Claudius*, edited by Dr. Allan P. Ball, a New York instructor in Latin. The notes are brief, but sufficient, and the historical introduction is good. Much of Seneca's moral advice will, we think, be regarded as dull by the average boy, but the portions of his work relating to Claudius and Nero are certainly interesting, and in some cases amusing. The 'Apocolocyntosis' is full of revelations concerning social life, and couched in a colloquial style, which should appeal to boys. Altogether Seneca's style is much easier than that of several over-edited school authors, and we are glad to see included several of his familiar letters which say in clear and simple Latin much that English correspondents might say to one another to-day.

OUR LIBRARY TABLE.

THE name of Alexander Innes Shand, who died a year ago, is probably little known to the reading public, but many lesser talents have been raised into notoriety by the makers of puffs and paragraphs. The *Memories of Gardens* and other subjects, which are here reprinted from *The Saturday Review*, and reissued in handsome form by the West Strand Publishing Company, are sufficient, without the vivid memoir by Sir Rowland Blennerhassett and the brief note by the editor of *The Saturday*, to indicate the worth and charm of the author. Coming to write more or less by accident, Mr. Shand has left us not only some sound military history, but also in various reminiscences as pleasant a record of a genial and well-stored mind as we remember of recent years. He had travelled much; he was broadminded, though firm in a form of faith apt to narrow its devotees; and he had that enjoyment of life and its good things, especially of sport of many kinds, which is sometimes supposed to be the monopoly of the Philistine, but which, when combined with the gift of seeing and describing, lends a real gusto to the printed page. The present volume exhibits Mr. Shand as a lover of gardens, Scottish games, angling, old coaches and waterways, the Riviera before it became fashionable, and the freer manners of an age which held, we must think, more of downright enjoyment than this. The papers on Scottish games we particularly commend. Curling—seldom possible in our latest climatic arrangements—and golf, which the author learnt in France, but played at St. Andrews and at Blackheath—then the only London course!—are described with humour and insight. On the old coach rides the author becomes positively Pickwickian, and none was better able by judicious approach to extract the essence of many a "character" of bygone days.

The memoir speaks of one of Shand's friends, Duncan Mackay, a Scotch poacher. Duncan discovered the proprietor of the estate on which he was poaching lying badly hurt, and probably saved his life. As a result he

"was allowed free sport over the estate. But this friend of Shand's became from that day a saddened and a chastened man. He gave up his rod and his gun, and fell away in the flesh, and at last in his old age he asked his landlord for sufficient money to take him to Canada. As he could poach no more in his own country, he was obliged at the age of seventy to seek in a new land the excitement and adventure without which his soul was starved."

Mr. Shand was, we are told, careless about proof-reading, and there are one or two evidences of this in the present volume; but he had a decided gift of narrative. He wrote naturally, but as a cultivated man should, and his references to his favourite authors were introduced with effect. We notice that he permitted himself the Dickensian vulgarity of "aggravating." The volume contains two photographs of the author and some other attractive illustrations.

It, as can hardly be gainsaid, the merit of a Bibliography consists in accuracy of description, it is impossible to give unqualified approval to Mr. J. C. Thomson's *Bibliography of the Writings of Charles and Mary Lamb* (Hull, J. R. Tutin). The compiler acknowledges extensive obligations to the previous labours of Shepherd, Ainger, Mr. E. V. Lucas, Mr. Macdonald, and Mr. Livingston; but he has not taken the pains to collate Moxon's editions of 1868-70 and 1875, and his accounts of these works, and indeed of the editions of Shepherd, Ainger, and Mr. Macdonald as well, abound in errors

of detail. Thus he credits Mr. Macdonald (1903) with collecting 'The First Leaf of Spring'—a poem reprinted in Shepherd's edition of 'Poetry for Children,' 1878, and included in every subsequent reissue of that editor's volume 'The Complete Works of Charles Lamb in Prose and Verse.' So, too, he assigns to Ainger (1885) the merit of collecting eight pieces, prose and verse, every one of which had in fact been reprinted ten or more years before; while he fails to mention, in his account of the "Eversley" edition, the sole item of prose collected by Ainger—the letter, entitled 'Shakespeare's Improvers,' contributed in 1828 by Lamb to *The Spectator*. Up to the date of Lamb's death the record is fairly accurate and complete. Mr. Thomson calls attention to a three-stanza poem in 'The Keepsake,' of 1829—'What is Love?'—assigned on the contents page, amongst the names of the lady contributors, to "M. L." This he is probably right in attributing to Mary Lamb. Outside matters strictly bibliographical, the compiler's remarks are not always to the point. He observes, for example, that Southey's metrical tale 'The Ruined Cottage' is "practically a verse paraphrase of 'Rosalind Gray,'"—a reckless judgment, for Southey's "youthful maid," Joanna, is said in plain terms to have "played the wanton." The text shows several misprints—"Telfourd," "Talford," "Balmly," "Abdullam," &c. On the whole, this compilation is rather a perfunctory affair.

FOREMOST of a choice little series in the rare worth and charm of its contents comes the volume of extracts entitled *Coleridge's Literary Criticism* (Frowde). To this Prof. Mackail contributes, by way of Introduction, a magisterial and eloquent vindication of Coleridge's title to a lofty rank in the judicial college of literature—in the course of which there occurs, by the way, a curious instance of the accomplished writer's critical sagacity. Commenting on the laboriously comprehensive definition of poetry at the close of the fourteenth chapter of the 'Biographia'—a passage chosen to head the series of selections—Mr. Mackail observes that here

"we have Coleridge possibly at his most characteristic, but certainly not at his best or his most illuminating.....it is rhetoric, not criticism. And when we go on to read that 'Good Sense is the Body of poetic Genius, Fancy its Drapery, Motion its Life, and Imagination the Soul that is everywhere and in each,' we seem to be back in the barren word-play of a century earlier, in the desert from which poetry had already been delivered, and from which Coleridge himself had been one of her deliverers."

A happy hit indeed, for the words "Good Sense is the Body," &c., are not original: they are borrowed almost word for word (as, for that matter, are the extracts following on p. 2) from Edward Young's 'Discourse on Lyric Poetry,' 1728—a treatise in reference to which Herbert Croft wrote to Dr. Johnson that

"if Young be not a lyric poet, he is at least a critic in that sort of poetry; and if his lyric poetry can be proved bad, it was first proved so by his own criticism. This surely is candid. Milbourne was styled by Pope the fairest of critics, because he exhibited his own version of Virgil side by side with Dryden's; Young was surely not the most unfair of poets in prefixing to a lyric composition ['Ocean, an Ode; concluding with a Wish'] an Essay on Lyric Poetry so just and impartial as to condemn himself."

Coleridge, indeed, exploited Young's essay thoroughly. Not only did he transcribe several of its aphorisms in the Gutch Memorandum Book, whence they were copied and printed as Coleridge's by Prof. Brandl, but he draws upon it for one of the

maxims—"Poetry has a logic of its own, as severe," &c.—which, *more Coleridgeano*, he puts into the mouth of his old school-master, Boyer, at Christ's Hospital ('Biogr.,' chap. i.); he derives from it, if not the substance, at least the suggestion, of his disquisition 'On the Supposed Irritability of Men of Genius' in the same work; and he versifies one of its leading positions in the 'Lines to Matilda Betham.' It was Young's essay too, probably, that first directed Coleridge's attention to Casimir.

For all Coleridge's love of formulæ and abstract principles, it is true, as Mr. Mackail points out, that "the chief permanent value" of his critical work

"lies in particular criticisms, and that his generalizations are often incoherent, and sometimes nearly meaningless.....What he theorizes, even in relation to Wordsworth, he is apt to lose touch of reality, and consequently to lose touch of poetry." As a critic, Coleridge is at his best when analyzing and recording his own impressions:—

"His reading in poetry was large and varied; the response of his senses to it was of unequalled delicacy, the response of his intelligence to it was almost instantaneous.....He had a miraculous gift of expression.....What he says about poetry cannot lose its value or its interest; for it tells us, not indeed what poetry is, but what poetry meant to the author of 'The Ancient Mariner' and 'Christabel.'"

The Royal Navy. By H. L. Swinburne. (A. & C. Black.)—This volume is one of Messrs. Black's well-known "Beautiful Books," but in the nature of its subject differs considerably from the rest of the series. The interest of any work descriptive of the Royal Navy does not lie primarily in its beauty, nor in the curiosities of local archaeology; it belongs to the knowledge that the Royal Navy is the power which has raised and upheld the fortunes of Britain. In a book intended presumably to popularize the Royal Navy we expect to find this aspect thrown into strong relief; above all, emphasis should be laid on the fact that the highest value of the Royal Navy lies in its power to avert war by its mere existence as an adequate force.

Mr. Swinburne's name stands on the title-page as the author of the letterpress, and, though rather more than one-third of the volume is not from his pen, he must be held responsible for the scheme of the book; and it is precisely the scheme which is at fault. There is no appreciation of the manner in which naval history can be made a national study; the taxpayer and the elector are little concerned with the actual fighting of battles, but it is of vital interest to them to know what results can be attained, in peace and in war, by the use of the Royal Navy; what the formula of the Two-Power standard really is; how the Navy has triumphed over internal difficulties and abuses, and how its organization and administration have grown side by side with its material force. Mr. Swinburne has seen the subject in another light, and presented what is, in the main, little more than a chronological list of battles.

Chaps. iv., v., and vi., covering the period from the Treaty of Utrecht to the end of the great French wars, are the work of Mr. Leyland, and with them there is little fault to be found—though we might dissent from some of his judgments—except that he has tried to crowd too much into the limited space, and has thus been compelled to pass over important events in a few lines, though he has felt at liberty to devote a couple of pages to a dashing frigate action.

The chapters contributed by Mr. Swinburne we can only regard as failures. He tells us that "the fleet made no

attempt to check the Norman invasion"; and again, that the battle off La Rochelle in 1372—the battle which led directly to John of Gaunt's disastrous march across France in the following year, and not indirectly to the loss of the greater part of our French provinces—is of special interest for the mention by Froissart of "cannon having been used at it, probably for the first time at sea." He speaks of men from the fisheries and coasting trade as markedly inferior to deep-sea sailors, ignoring the fact that in all time the fisheries were looked on as the best school for seamen. He repeats the traditional loose statements as to the Spanish Armada. The assertion that "since 1674, except during the period when Holland was under the dominion or influence of revolutionary France, we have never again been at war with the Dutch," is not true, and introduced with no apparent reason.

Petty, blunders and misprints are not wanting. Tromp's famous Brederode is described as a 90-gun ship; Duguay Trouin masquerades as "de Dugai Trouin"; the "spirit of Boscawen and Hawke" is printed as "sport"; Henry VIII. is said to have founded Portsmouth Dockyard, though it is well known that Henry VII. constructed a dry dock there; Henry VII. is stated to have built a "Great Harry," the confusion presumably arising out of the nickname of Henry VIII.'s famous "Henry Grace de Dieu"; gun "chambers" are represented as pieces of ordnance, and are added to the "halls" in order to arrive at the total armament of the ship; "on a wind" is printed for "in a wind," a very different thing; and so on.

An appendix to the volume, entitled 'Some Notes on the Costume of the Sailors of the Past,' is contributed by Commander C. N. Robinson, than whom no one is better qualified to write on the subject. The title chosen for it forbids criticism, though a fuller sketch would have been welcome.

A great part of the book consists of drawings of ships of different types, intended to illustrate the navy of succeeding ages. These are from the pencil of Mr. Norman Wilkinson, and of them Mr. Swinburne writes in his Introduction:—

"Apart altogether from their artistic value, which is of the highest, their accuracy and completeness in detail speaks volumes for Mr. Wilkinson's technical knowledge of the Royal Navy and of naval history. The whole development of the various types of warship that go to make up a modern navy can be clearly traced in this superb gallery.....In his work Mr. Norman Wilkinson has been both historically and artistically successful."

Beautiful and artistic the drawings are; historical and accurate they certainly are not. Until we come to existing types, which the artist has had under his own eyes, there is much to correct. It may briefly be said that a ship of Henry VIII. is shown in the fashion of the seventeenth century, and Elizabethan ships as rigged in a manner suggesting the eighteenth rather than the sixteenth century; that Hawke at Quiberon Bay, admiral of the blue, is shown flying a red flag and red ensign; and that the flags shown on board the Queen Charlotte on the 1st of June are in part meaningless, and in part contrary to known fact. The rigging also, like the flags, is often "decorative."

The Scots Peerage: founded on Wood's Edition of Sir Robert Douglas's Peerage of Scotland. Edited by Sir James Balfour Paul. Vol. V. (Edinburgh, Douglas.)—We are much pleased to get another instalment of this important work, which, in spite of many imperfections, is still the most valuable addition to Scottish family history

that has been published since its prototype 'Wood's Douglas.' We are struck, in glancing through its pages, by the fact that very few Scottish noble families can be traced directly back to within two centuries of the Norman conquest of England, and we are therefore grateful to the compilers for the care they have taken with the pedigrees they give. The present volume embraces the peerages from Stewart, Lord Innermeath, to Erskine, Earl of Mar, and the various authors have, in the cases of the last, the Earls of Lindsay, the Maitlands, Earls of Lauderdale, and the Frasers of Lovat, had the advantage of proved peerage cases to rely upon for the descents of the families they write about. New material, however, is given in 'Kinnaird, Lord Kinnaird,' that old Perthshire family; and 'Boyd, Earl of Kilmarnock,' whose ancestry is definitely traced, not to the High Stewards as "of auld," but to certain vassals of the De Morvilles of Largs in the thirteenth century. 'MacLellan, Lord Kirkcubright,' and the account of the Viscounts of Kenmure throw some light upon the little-known alliances of "the Stewartry," and in the latter case upon those sturdy Protestants, the Gordons "of the South." A good account is given of both the families of Ker and Kerr, which prospered—for a while—in England under James I., as well as of the Earls of Kinnoull and the Keiths, Earls of Kintore. The Lords of the Isles still maintain a certain Celtic vagueness, while the accounts of the Earls and Dukes of Lennox and the Earls of Leven owe much to the monographs of Sir William Fraser, though we gain some new considerations about the birth of the soldier of fortune who founded the latter family. We notice imperfections in the unanimity of the accounts. Their "form" is still doubtful. Courtesy titles are even now sometimes given in the text, though more frequently not. It seems a pity, in the pedigree of the Earls of Lindsay, where the succession is male and has often diverged from the eldest line, that all the male cadets are not given, especially as in one case space is wasted on descendants (through females) *non-habiles d succéder*. We notice, too, that under 'Lothian' no recent cadets are mentioned. There are some dubious place-names in this volume also, but the dates are much more carefully verified than in its predecessors.

Mr. Sidgwick's *Ballads and Lyrics of Love* (Chatto & Windus) are chosen with scholarship and taste from Percy's 'Reliques,' and he has reproduced them more or less in modern spelling. A short preface is devoted to an appreciation of Percy's merits. We note as a distinct blot in the editing that no indication of the authorship of the known lyrics is given, either in the list of contents or the beautifully printed text. It is evident that this is a book made for the sake of exhibiting the artist's skill in illustrating the spirit of the old English ballad. It is fully justified, for Mr. Byam Shaw has caught the romance and humour, the simplicity and colour and abandon, which characterize these indigenous flowers of the British soil. But should Mr. Gelett Burgess ever see the illustration of the 'Gentle Herdsman' facing p. 18, he will have to recant his famous statement that he "never saw a purple cow"—at least in art.

THE subject which Mr. Walter M. Gallie has selected for his latest book on angling, *The Trout Waters of England* (T. N. Foulis), is altogether too extensive for exhaustive treatment in so small a book, indeed, it may be questioned whether any

one man, even if he devoted years to the acquisition of knowledge, would be competent to deal with it in a satisfactory way. It is true that the author confines his descriptions to waters which are open to the public either free or on moderate payment; but, when the subject is thus restricted, the information necessary for adequate treatment is more than can be readily acquired, even if he had a competent staff of assistants amongst whom the country was apportioned. This being granted, Mr. Gallichan's attractive little book deserves commendation, and should prove useful to those whose holidays are limited and who like to be accompanied on their outing by rod and tackle. He says truly that "the trout-fisherman with a bent for roving has no ground for complaint concerning the scarcity of open rivers and lakes in the English counties," and he proceeds to deal with a good many of them. He is justified in his hope that the guide may prove a trustworthy companion, for there is a praiseworthy absence of what is calculated to mislead; and as for omissions, they are excusable on the grounds above stated.

The Letters of Martin Luther. Selected and translated by Margaret A. Currie. (Macmillan & Co.)—It has always been a wonder to us that so little of Luther should be accessible in English. Beyond Mr. Cope's four volumes, an edition of the sermons in the seventeenth century, 'The Bondage of the Will,' the Galatians, and one or two other things, there are no English translations. Above all, the letters of one of the most naively human of great men have not before been translated. Mrs. Currie has therefore earned our gratitude by this selection, though it is only a very small proportion of what Luther wrote. Luther is so amusing, egotistical, and self-revealing that every one will be the better for reading this volume, which divulges far more of the man than many essays, or even Köstlin's biography. On the other hand, the edition is not scholarly. We have *salus* at the beginning of a letter translated "salvation"; absurd and useless rubrics ("jocular letter," &c.) at the head, and various other blunders. The Introduction is worth little, merely beating the Protestant drum once more. Still the volume is worth having, in spite of its shortcomings.

The Church Handbook. By P. V. Smith. (Wells Gardner & Co.)—Chancellor Smith, despite a certain leaning to the Erastian standpoint, is on the whole an erudite and safe guide on legal questions in regard to the Church. This little handbook will be of great service to those among either clergy or laity who are ignorant alike of the constitution and history of the Church of England. The process by which the author has compressed into so small a space so large a quantity both of history and law fills us with despair. We suppose that the peculiar value of the book to most will lie in its careful account of the extra-English branches of the Anglican Communion, Scottish, American, Colonial. There is, of course, no attempt at originality; a concise and succinct summary is all that the Chancellor aims at, and he has to our thinking realized his aim. On p. 22 in the note we think there is an error. The later date for the 'Decretum' of Gratian is no longer held by scholars, who agree that it appeared some time between 1139 and 1143.

The Literary Remains of the Rev. Simeon Singer: Sermons and Memoir; Lectures and Addresses; Sermons to Children. Edited by Israel Abrahams. 3 vols. (Routledge & Sons).—Mr. Singer, who was for many years a leading Jewish minister in London,

has a claim to be remembered as a scholar and religious teacher of more than local fame. His scholarship, which is already sufficiently attested by his translation of the Jewish Prayer Book and his collaboration with Prof. Schechter in an edition of 'Talmudical Fragments in the Bodleian Library,' is made fully apparent in several of the lectures printed in the second of the volumes before us, perhaps more notably so in those entitled 'Romance in the Midrash' and 'Some Curiosities of Religious Controversy.' He shines, however, chiefly as a religious teacher; and a perusal of his sermons may confidently be recommended to a wider circle than that for which they were originally prepared. They are distinguished by a tone of eloquent and genial persuasiveness, and marked by brightness, tolerance, and that genuine spirit of devotion which is the common characteristic of all higher forms of religion. Mr. Singer was very largely self-taught, and it is probably to this circumstance that the preservation of a certain element of originality in his work is to be ascribed.

The Defence of Poesie; A Letter to Queen Elizabeth; A Defence of Leicester. By Sir Philip Sidney. Edited by G. E. Woodberry. (Boston, U.S.A., Merrymount Press.)—We are glad to receive from American hands this fine edition of the shorter prose works of our typical romantic hero, printed in a form which is worthy to rank with the best productions of our own presses. In technical qualities the producers of this book have little to learn, except, perhaps, a little more skill in spacing, which would hinder the formation of the ugly channels of white found on almost every page—a blemish the more noteworthy as Mr. Updike has aimed at a solid page, disregarding the division into paragraphs of the author and his earliest printers. The type is very good, and well adapted to the style of page, which recalls that of the larger octavos of the Vale Press. The up- and down-strokes appear rather long, and in the letters of the *o* type—*d, b, p, q*—the coalescence of the round with the vertical line is somewhat sudden. The initials and colophon, drawn for the book by Mr. Horne, by whom the fount of type was also designed, reflect his impeccable taste and skill; and the title-page, by a less-known artist, is remarkable for the way in which it has seized on and developed the decorative motives of Mr. Charles Ricketts's work.

Two complaints, however, have to be made on the literary equipment of this charming production. We may remind our readers that, like many Elizabethan masterpieces, Sidney's 'Apologie for Poetrie' had a wide circulation in manuscript before a copy of it came into the printer's hands, and that the first printed edition of any of them, far from deriving authority from its priority, often forced on by its errors the appearance of a more accurate version. Sidney's work was published for the first time six years after his death, in two independent editions under different titles, and of these the later is greatly superior in correctness. Dr. Einstein, the general editor of 'The Humanist's Library,' has, however, used Dr. Flügel's reprint of the first edition, adding the preface and sonnets from the second, but neglecting many of the corrections it affords of the text, and, in adopting some of them, marking them as editorial emendations. A notable result of the use of this faulty text is that the reader is worried by innumerable errors of punctuation, due only to the hurried carelessness of an Elizabethan compositor. It would be unkind to say much of the fine writing of the intro-

duction contributed to the book by Mr. G. E. Woodberry. Let us quote one sentence:—

"The light and music of Plato are in it [the 'Defence'], and in its course there does rise that wonderful English ground-swell whose lofty melody is half in the thought, half in the cadence, both wedded in harmony; but though there is such an accompaniment and occasional overflow of the finer element of all language, as in Milton likewise, the 'Defence' to a mind grown familiar with its beauty is most striking for the wealth and precision of its details, the swiftness of its condensed logic, the readiness of its citation of person, fact and thought, and especially for its closeness to actual life."

Half an hour's experience of our "wonderful English ground-swell" would interest and enlighten Mr. Woodberry, who, by the way, should have known better than to write of the "arentos of the South American Indians," even if he felt bound to follow in his text the misprints of Ponsonby. Surely, too, he should have said a word as to the occasion of the other two works he prints, and of 'Leicester's Commonwealth,' to which one of them is an answer.

REISEBILDER.

I HEARD the swallows twittering in the dawn,
Their sweet-voiced travel-talk beneath the eaves;
September dew lay deep upon the lawn,
Strewn with gold patines of new-fallen leaves.

I saw the valley shining through the mist,
With deep woods billowing to the distant weald;
The far horizon's tender amethyst
Glimmered above the sea's dim silver field.

The bird's soft gossip woke the thought of you
In your enchanted palace overseas,
And, as I dreamed, the longing rose anew
For other lands, and days no more to be;

For the white road, the olives on the hill,
The marble terrace high above the bay,
The slender cypress torches, and the still
Gold air of evening folding in the day.

Ah, when you watch aloft on eager wing
Their tiny crossbows sharp against the blue,
Will you divine what dreams are following?
How with the birds my heart goes southward too?

ROSAMUND MARRIOTT WATSON.

PROF. CHURTON COLLINS.

THE NEWS that Prof. Churton Collins was found dead on Tuesday morning last in a dyke near Oulton Broad, came as a sad shock to many. He had been suffering from mental depression and insomnia for some time, and it is thought that he had taken an overdose of a sedative to induce sleep, lost consciousness, and fallen into the water.

The Professor was born at Bourton-on-the-Water in 1848, and educated at King Edward's School, Birmingham, and at Balliol, where he took a Second Class in Jurisprudence and Modern History in 1872. He was appointed to the Chair of English Literature in Birmingham University in 1904, where he was highly successful as a lecturer and organizer, and zealous in his official duties. He was one of the chief advocates of the University Extension movement, delivering no fewer than 3,000 lectures. Beginning with a book on 'Sir Joshua Reynolds as a Portrait Painter,' he covered a wide range of literature, both in books and journalism, till his death, some of his best writing being done for *The Saturday Review*.

A man of extraordinary powers of memory, he early acquired an erudition, especially in the classics of Greece and Rome, but also in English literature, which made him a formidable critic and an admirable annotator. He was fond of expressing contempt for the

sciolism of the present age; rushed into controversy with a somewhat savage delight—as our own pages in former years would show—but was not well pleased when his own writing was shown to be not always impeccable. He complained that “plain speaking is so much out of fashion nowadays that anything which approaches censure is at once put down to personal malice.” His exceptional knowledge and his powers of attack were certainly useful, but his bitterness was obvious and regrettable. A keen writer on higher education, he had a grievance on the subject of literary teaching which became almost an obsession. We may quote from one of his books the indictment:—

“Nothing which can, in any way, tend to counteract the blow which Oxford and Cambridge have inflicted on the influence and authority of the Greek and Roman classics, by establishing schools of literature from which these classics have been expressly excluded, can, in my opinion, be superfluous.”

Why history, philosophy, and æsthetics should form a happy family, to the exclusion of philology, Mr. Collins did not explain, nor can we debate here so large and difficult a question. His erudition in Latin and Greek authors was well exhibited in his editions of Tennyson's ‘Early Poems,’ 1900, and ‘In Memoriam,’ ‘The Princess,’ and ‘Maud,’ 1902, which gathered up some of the wealth of material he had collected in his ‘Illustrations of Tennyson,’ 1891, a storehouse of parallel passages which many writers and annotators have used since. He was, however, wise enough to remark that what students “are expected to retain of such minutiae should be reduced to a minimum.” His ‘Studies in Shakespeare,’ 1904, shows the same command of literary parallels—he was able, for instance, to compare passages in the ‘First Alcibiades’ of Plato and ‘Troilus and Cressida’—and contains besides some solid and valuable criticism of the subject. Of the Elizabethan poets in general he was a close student. His ‘Ephemera Critica’ (1901) and other essays exhibit a good deal of salutary plain speaking—also of angry, ineffective writing—with nothing of the suavity of his admired model, Sainte-Beuve. Mr. Collins's work recalls too often the open-air preacher in *Punch* long since, who

Warned up old Tyndall and ‘Uxley to rights.

But if his methods were exacerbated, his contentions were sound in the main, and he was fully justified in the scorn which he freely expressed for the successful vulgarization of literature and journalism. He had recently started a school of journalism at Birmingham. His appreciation of scholarship, as we know from more than one letter of his, was real and profound. His criticism was lucid and well-ordered, but lacked imagination and sympathy; and he probably shortened his life by the extent and variety of his literary labours. He had a fancy for the investigation of crime, but his writing on the subject was not, as some of our contemporaries indicate, of any real importance. His endowments are sufficiently rare to-day to make his loss a severe one to the world of letters.

THE INCORPORATED ASSOCIATION OF ASSISTANT MASTERS.

MEMBERS of this Association held their autumn meeting on Thursday the 10th inst. at the Mathematical School, Rochester, under the chairmanship of their President, Mr. R. F. Cholmeley (St. Paul's School). Speaking of the problem of tenure, the President referred with satisfaction to the recent legislation which had resulted from the legal decision in the Richmond case.

By the Endowed Schools (Masters) Act the position of teachers in one section only of Secondary Schools had been rendered less precarious. The members of that Association must not rest until they had secured a proper regulation for teachers (including assistant mistresses) in every Secondary School.

Mr. Cholmeley next referred to the deplorably low salaries of teachers, and regretted that the British parent seemed incapable of understanding the cost of education. He was able to state that the Benevolent Fund of the Association had been established, and he appealed to all to support it. The difficulties of registration were explained by the President, who referred to the question whether they, as teachers, desired to become Civil Servants or not.

Mr. Cholmeley concluded by moving an expression of thanks to the Government for the recent Act, but coupled with regret that Lord Robert Cecil's amendment was accepted. The motion was carried after some discussion.

The Head Master of the Mathematical School, Rochester, Mr. C. Bird, then read his paper on ‘The Financial Position of Assistant Masters.’ He pointed out the difficulties in fixing scales of salaries arising from the large number of educational authorities, and claimed that a uniform system should prevail throughout the country. A system was wanted which would enable a man to be in a position to marry at the age of thirty. He suggested that the Board of Education should make grants sufficient to raise the salaries of assistant masters to the required level.

Mr. Whitehead (Berkhamsted) urged the advantages of the School-Leaving Certificate, claiming that it should be of a standard to command confidence. Dr. Morris (Bedford) complained that examination papers were often absurd, being set by experts in the various subjects, and not by teachers, who were best qualified to know what should be expected of boys.

“HONORIFICABILITUDINATIBUS” IN WARWICKSHIRE.

PILLERTON REGISTERS.

THROUGH the kindness of the Rev. Neville Hill I have been allowed to see the Pillerton Hersey registers, which date from 1539. They have not been very badly preserved, that is, they are not mouldy nor worm-eaten, nor much frayed. But the earliest volume, at least, is the most carelessly kept that I have ever seen, in the sense of having entries (now undecipherable) scribbled all over the covers, outside and inside; in having long gaps without any records; and in having those of later date wedged into spaces among the earlier ones, so that, for instance, eighteenth-century entries in some places immediately follow those of 1579.

On the inner sides of the covers are various scribbles that can only be roughly dated by the study of the handwriting. A superficial set of marks show the scribbles of a child. Yet the first scribe left his work exceptionally well done. He was evidently proud of his beautiful penmanship, and took great care in producing his records, especially in his earlier years. What relation he bore to the parish is uncertain. Dugdale says that the sixteenth-century incumbents were “Ric. Moore, Cler., Nov. 11th, 1562; and v.p.m. Ric. Moore,* Rob. Hall,† Feb. 23rd, 1590.” Of the first I can find no further record; of the second we may

* See Heath, f. 37 a.
† Reg. 32 and 62 b, Fletcher.

premise that he was the Robert Hale who matriculated 1580, April 28th, Glouc. pleb. f., 17, Broadgates H. (see Boase, vol. II. ii).

But the person who wrote the earlier pages leaves us in no doubt as to his name being William Palmer. I can find no reference to him in Boase, unless he appears in the list of students: “Mr. William Palmer, 1565, Christ Church, Student.” There were many Palmers in the neighbourhood, some even in the parish. He may have been an incumbent between the two known vicars; he may have been a scribe employed to do the work; he may have been a gentleman doing it for pleasure. But the work he did was to transcribe the earlier paper registers into parchment, as required by Act of Parliament. He did it well and clearly, on several occasions stating that there had been no entries during a certain number of years, or that they had been put out of chronological order. It is not quite clear when he reached contemporary dates; but the last trace of his handwriting is in 1598, when a sprawling script commences, and “Ro: Hale” signs the pages for a long period, down, at least, till 1653. When William Palmer commenced the little volume (about folio size from top to bottom, little more than half in breadth) he wrote in the inside of the upper cover two lines:—

Hæ jacet in Tumba Rosamundi non Rosamunda
Non redolet, sed olet, quæ redolet solet.

A translation is given below by a later writer, but Palmer in a more careless hand (yet evidently his own) states further—

An easie good brings easie gaires,
But thinges of price are bought with paines.

Apparently to try his pen and his handwriting on parchment, he turned to the last page, laid the volume at right angles, and wrote, in his best and earliest style, near the margin, “Honorificabilitudinitatibus, Constantinopolis.”

This fact might hardly have been thought worth recording, but that some peculiar people, who base arguments upon half-truths, have founded an oft-repeated argument on the assertion that the only known use in literature of this long word is in ‘Love's Labour's Lost’ and ‘The Northumberland Manuscript.’ The fact has already been recorded in *Notes and Queries* (9 S. ix. 494) that the first known use in this country was in ‘The Complaint of Scotland,’ published in St. Andrews, 1548-9, where the author (Sir John Inglis or Robert Wedderburn) classes it among the “long-tailed words” which had been used in other books. It is shown that Nash used it in his ‘Lenten Stuff’ in 1599, but this might have been quoted from ‘Love's Labour's Lost,’ and there are many later examples (*Notes and Queries*, 9 S. ix. 371).

Here, however, is a case of its use in Warwickshire, under exactly the same conditions as those of the Northumberland MS., but in a locality where the book and the writer were quite accessible to Shakespeare, and at a date earlier than any known use of the word in England.

At the top of the same page on which the long-tailed word was inscribed, there is recorded—

“Collected at Pillerton Hersey towards the reliefe of Marlborough the some of eight shillings and two pence, Aug. the 24th, 1653. Ro: Hale, Minister. Allyn Smith, John Reeve, Churchwardens.”

In another handwriting below this is written:

William Cunninghame is my name
And for to wryt I thinke no shame.

He may or may not have introduced some lines irregularly written below this:—

Earth upon earth bould house and bows,
Earth upon earth sayes all is ours,
Earth upon earth when all is wrought,
Earth upon earth sayes all is for nought.

In a somewhat similar hand, at the foot of this page, written in prose order, and with few capitals, run the lines—

I hade both money and a frend
as nether thought nor store
I lent my money to my frend
and tooke his word therefore.
I aste my money from my frend
and nocht but words I gott
I lost my money and my frend
for sheu him I colde not.
At lenth with money came my frend
which plect me wondrous welle.
I got my money, bot my frend
Away quite from me fell.
Had I my money and my frend
as I have had before
I wolde kepe my money from my frend
and playe the foole no more.

A few more scribbles are sufficient to cover the long narrow page.

As no one has transcribed, or even read, this register, I may select a few entries, though of little direct Shakspearian interest:

Baptisms.

1561. Marie, daughter of John Palmer, was baptized 14th August.

1566. John, son of John Palmer, was baptized 7th Maye.

1567. Anker, the sonne of Anker Brent, was baptized 19th day of June.

John, the son of John Elton, baptized by the midwife; died the 29th day of April, 1568.

1568. Mercall, the daughter of John Franklin, was baptized 15th day of Maye.

1568. Anker, the son of John Reeve, was baptized the 20th day of Maye.

1570. Alice, daughter of John Palmer, was baptized 1st September.

1575. Marke, the son of Richard Graunt, was baptized 24th April.

1584. John, son of Thomas Palmer, was baptized 13th October.

1585. Katharine, the daughter of Mrs. Hill, was baptized 12th November.

1599. Eme Hemmings, daughter of John Hemmings,* was baptized 17th December.

1600. Israell, the daughter of Rowland Robins, was baptized 4th Maye.

1603. Katharine, the daughter of John Heywood, was baptized 14th January.

— Israell, the daughter of Gabriell Gillet, was baptized 20th January.

1607. Cornelius, daughter of John Smith, junior, and Anne his wife, was baptized the 14th daye of Maye.

1612. Penelope, the daughter of Allan Smith, gent., and Frances his wife, was borne the 13th Apperill, and baptized the 19th daye of the said Apperill, the witnesses Robert Hale mynister, Margaret Palmer, Marie Reeve.

Further on, stuck in at the side of the register, appears:—

Hester, ye daugh: of Humanitis Jackson, nat: fuere primo die Augusti, 1655.

Among the marriages are:—

1553. Richard Manners was married to Margerie Rawlins the 23rd day of October.

1611. Thomas Davis and Israel Reeve were married 22nd Oct.

1622. John Parlb, of St. Leonards in Shoreditch, and Christian Stickly were married together the 8 day of July.

1626. William Pargiter, of Sulgrave in the countie of Northampton, gent., and Frances Smith, gent., were married together the 30 day of Januarie.

1642. Humanitas Jacson, of Asherne, and Anne Smith, of Pillerton Hersey, were married together the 21 day of June.

Among the burials are:—

1552. Margerie Quittles, buried the 28th day of May.

1596. Mary Horsekeeper was buried the 27 of November.

Many deaths took place among the Jacksons closely together:—

1681. Anne, ye daughter of Humanitas Jackson, junior, was buried August 9th.

* I was told by the Vicar that the family of Hemmings claims to have been Parish Clerks for 500 years. The last one died in 1885.

1682. Humanitas Jackson, junior, was buried Jan. 10th.

1682. William Jackson, buried Feb. 2.

1682. Mary, ye daughter of Humanitas Jackson, was buried Dec. 31.

1683. Humanitas Jackson, senior, buried Oct. 4th.

It is recorded shortly after this

"Anno Salvatoris 1703/4, Annæque Angliæ Regiæ Beatissimæ Regni Secundo. Collected to a Breef for the relief of our persecuted Protestant Brethren of the principality of Orange the sum of five and thirty shillings and eight pence."

Among family names in this early book are Wing, Jude, Prophet, Makepeace, Nason, Sambache, Vinsen, Leah, Fredwell.

In the same box is now preserved the earliest register of what was formerly a separate parish, Pillerton Priors. It lacks its outer cover, and apparently the earlier slip has vanished. It begins abruptly with "Criseninges, 1604," though on later pages there are marriages and burials from 1594. Both parishes seem to have been in the same cure at this date. "Ro: Hale" signs both registers at the foot of each page. A few entries are of some philological or genealogical interest:—

1609. Athalia, the daughter of William Smith and Luci his wife, was baptized the 25th day of March.

1610. Edythe, the daughter of Richard Griffyn and Jane his wife, was baptized the 22nd June.

1621. Moses, the son of Abraham Neale, baptized 11th Nov.

1630. Athalia, ye daughter of William Symkins and Susanna his wife, was baptized the 12th day of Dec.

1631. Harma, the daughter of Abraham Neale, baptized 13th Nov.

1633. Alva, the daughter of William Reading, baptized 19th May.

1639. Lucie, the sonn of William Sambache, gentleman, and Dorethie his wife, was baptized the 30 day of July, Anno Dni. 1639, Witnesses Sir Thomas Lucie, Knight, Sir Edward Underhill, Knight, and Piers Hobdy.

Burials.

1599. Edward Clifford buried 19th November.

1600. George Clifford buried 7th April.

1600. Franciscus Underhill, Gene., was buried the 19th of May.

1611. Edward Underhill, Esquier, departed his lieff the 13th daye of June, 1611, before sonne rising in the morning, and was caried to Nether Ettington and buried the 14th day of the said month, early in the morning.

Marriages.

1594. Symon Smith and Angell Palmer were married the 11th November.

1608. Thomas Horniold, gent., and Elizabeth Underhill, gent., were married the three and twentieth day of August.

On the last page is the entry, "Collected at Pillerton Priors towards the relief of Marlborough the somme of eight shillings and seven pence. Ro: Hale Minister 1653," a curious parallel to the entry in Pillerton Hersey, and further witness to the long incumbency of Robert Hale. At the end is the inventory of the church goods. I thought the free use of names generally denoting the other sex was worth recording, as well as the few entries of well-known families.

I went to Nether Ettington to seek the tomb of Edward Underhill. This property has belonged to the Shirleys for a thousand years; but it was let to the Underhills for a long lease of 99 years, and many of their tombs remain there still, among which is the reproduction of the tablet to the memory of Anthony Underhill with the notable verses. I could not find the tomb of this special Edward carried from Pillerton. But there is one "to the memory of Thomas Underhill of this town, Esq., and Elizabeth his wife, who lived married together in perfect amity above 65 years, . . . and died in 1603." As they had thirteen sons and seven daugh-

ters, it is not remarkable that their family should have spread to many neighbouring parishes.

CHARLOTTE CARMICHAEL STOPES.

THE ROLL OF BATTLE ABBEY.

It seems very undesirable that Mr. Wylie's letter in *The Athenæum* of August 29th should be allowed to pass without comment; for through your widely read columns it will tend to revive that faith in 'The Battle Abbey Roll' which historians and critical genealogists have found it so hard to kill.

Mr. Wylie writes:—

"Much scorn has been poured on the claim of the lists to be regarded as authentic sources of information. . . . Dr. Brie's extract not only sets these doubts at rest," &c.

In the first place, the narrative in Harl. MS. 53 states that the "boke of Armes" sent to Henry V. from Battle, and never returned, was compiled, by "one Thomas Sayntleger squyer," and thus, if this was the earliest MS. record of the knights, it disposes of the alleged contemporary Roll. In the second place, it states that, at some date after Agincourt, a list was drawn up (in the absence there of any) on "a table which is of woode in the Abbay." In the third place, it is based on a statement which is an obvious anachronism, viz., that after the battle "ich wurthy knight of Normandy that was there left a scochen of his armes with his name peynted," &c. The date and authority of the MS. itself may be more fitly discussed after publication. J. H. ROUND.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

British and Foreign Bible Society, 104th Report, 1/. Chamberlain (Jacob), *The Kingdom in India, its Progress and its Promise*, 5/ net.

Hart (Dean), *The Tragedy of Hosea, and Nineteen other Sermons*, 5/6 net. Preached in St. John's Cathedral, Denver, Colorado.

Hochmann (J.), *Jerusalem Temple Festivities*, 2/6 net.

London Missionary Society, 113th Report, 1/6.

McAuley (Jerry), *An Apostle to the Lost*, 3/6 net. Personal recollections by various authors, edited by R. M. Offord.

Norwich (Bishop of), *The Pastor and his Parish*, 5/.

Roberts (R. Ellis), *The Church of England*, 2/6 net. In the Library of First Principles.

Robertson (A. T.), *Epochs in the Life of Jesus*, 2/6 net. A study of development and struggle in the Messiah's work, with an Introduction by the Rev. David Smith.

Whyte (A.), *Bunyan Characters, Fourth Series*, 2/6. Bunyan himself as seen in his 'Grace Abounding.'

Fine Art and Archaeology.

Æsop, *Fables, Decorations* by L. F. Perkins, 5/ net.

Allen (Grant), *Evolution in Italian Art*, 10/6 net. With 65 reproductions from photographs.

Bumpus (T. F.), *The Cathedrals and Churches of Norway, Sweden, and Denmark*, 18/ net. With 40 illustrations, including 4 in colours.

Chancellor (E. Beresford), *Wanderings in Piccadilly, Mayfair, and Pall Mall*, 2/6 net. With 20 illustrations of Old London, including 4 in colours.

Heywood (F.), *A Survey of the Evolution of Painting with reference to the Important Pictures of the Louvre*.

Macfall (Haldane), *Boucher: the Man, his Times, his Art, and his Significance, 1703-70*. 'Connoisseur,' Extra Number, 5/ net.

Northamptonshire Notes and Queries, June, 1/6.

Price (F. G. Hilton), *Old Base-Metal Spoons*, 10/ net. With illustrations and marks.

Rawlings (G. B.), *Coins and how to Know Them*, 6/. With 206 illustrations.

Report of the Committee on Ancient Earthworks and Fortified Enclosures. Prepared for presentation to the Congress of Archaeological Societies on July 8th this year.

Poetry and the Drama.

Baughan (B. E.), *Shingle-Short, and other Verses*, 5/.

Caine (Hall) and Parker (L. N.), *Pete*, 6d. net. The drama now being performed at the Lyceum.

Dillon (A.), *The Tragedy of St. Elizabeth of Hungary*, 4/6 net.

Goethe, *Die lyrischen Meisterstücke von*, 2 vols., 6d. net each. Edited by R. M. Meyer in Gowans's International Library.

Le Gallienne (R.), *Omni Repentant*, 2/ net. Verses from a man of forty to one of twenty.

Legendary Ballads, from Percy's 'Reliques,' 6/ net. Edited with an Introduction by Frank Sidgwick, with 10 coloured illustrations after Byam Shaw.

Longfellow (H. W.), *Evangeline: The Courtship of Miles Standish*, 7/6 net each. Both with illustrations by Howard C. Christy.

Margrave (L.), *The Divine Mahatma. A Passion Play in three acts*, 2/6 net.

Mead (G. R. S.), *The Hymn of the Robe of Glory*, 1/ net. Vol. X. of *Echoes from the Gnosis*.

Noyes (A.), *Drake: an English Epic, Books IV.-XII.*, 6/ net. Penny Miniatures: In Praise of Duty; In Praise of Friendliness; In Praise of Ministry; Poems of Love and Life, 1d. each.

Reinheimer (C.), *Wagner's Tristan and Isolde*, 6d. net. An Interpretation.

Shakespeare (W.), *The Tempest*, 10/6 net. Handsomely got up, with coloured illustrations by Paul Woodroffe, and songs by Joseph Moorat.

Street (L.), *Friendship*, 1/ net. In the *Vigo Cabinet Series*.

Terry (Ellen), *The Story of my Life*, 6/ net. With 4 photographic plates, and 78 other illustrations.

Threepenny Treasures: A Nature Treasury; A Treasury of Consolation, 3d. each. Little books of verse.

Ward (A. H.), *The Song of the Flaming Heart*, 2/6 net. Also contains sonnets, and 'The Way of Beauty,' a mystical play.

Wynne (F.), *Whisper*, 1/ net. Another of the *Vigo Cabinet Series*.

Music.

Six Old English Songs, 3/ net. Arranged by Gustave Ferrar.

Twelve Songs, 2/ net. each.

Philosophy.

Comte (A.), *A General View of Positivism*, 1/ net. Translated by J. H. Bridges. New Edition, with an Introduction by Frederic Harrison, and the additional notes in the last French edition (Paris, 1907). In Routledge's New Universal Library.

Modern Classical Philosophers: Selections, 10/6 net. Compiled by B. Rand.

Paterson (M.), *Reality*, 6/ net.

Stanton (S. J.), *The Essential Life*, 3/6 net. A series of essays dealing with 'The Spirit in Man,' 'Time,' 'Individuality,' &c.

Political Economy.

Pratt (E. A.), *Railways and Nationalisation*, 2/6 net.

History and Biography.

Baillie (J.), *The Story of the Pharos*, 7/6 net. Illustrated.

Brunker (H. M. E.), *Grant and Lee in Virginia, May and June, 1864*, 3/ net. Sketch Map, 2/6 net.

Cornish (F. Warre), *Chivalry*, 4/6 net. In the *Social England Series*.

Craig (R. S.), *The Making of Carlyle*, 10/6 net. An experiment in biography.

Dictionary of National Biography: Vol. VII. Finch-Gloucester, 15/ net.

Eldersheim (Rev. Dr. A.), *Sketches of Jewish Social Life in the Days of Christ*, 2/ net. New Edition.

Gasirowski (W.), *Tragic Russia*, 7/6 net. Translated by Viscount de Busancy, with 8 full-page plates.

Gribble (F.), *Rousseau and the Women He Loved*, 15/ net. With 7 portraits.

Marston (E.), *Thomas Ken and Izaak Walton*, 6/ net. A sketch of their lives and family connexion, with numerous illustrations.

Osler (W.), *An Alabama Student, and other Biographical Essays*, 7/6 net. With two portraits in photogravure, and other illustrations.

Owen (C. H.), *The Justice of the Mexican War*, 5/ net.

Parker (E. H.), *Ancient China Simplified*, 10/6 net. With illustrations and maps.

Pratt (A.), *David Syme: the Father of Protection in Australia*, 10/6 net. With Introduction by the Hon. Alfred Deakin, and illustrations.

Rose (Dr. J. Holland) and Broadley (A. M.), *Demouriez and the Defence of England against Napoleon*, 21/ net. Illustrated with numerous portraits, maps, and facsimiles.

Stein van Gollense (J. V.), *Gedenkschrift of Memorie, samengesteld in het Jaar 1743, gecopieerd door Rev. A. J. van der Burg*, 9 annas. No. 1 of the Dutch records to be published by the Madras Government.

Victoria Histories: Hereford, Vol. I.; Rutland, Vol. I., 31/6 each.

Wadia (P. A.), *The Philosophers and the French Revolution*, 4/6 net. New Edition.

Geography and Travel.

Hatterley (C. W.), *The Baganda at Home*, 5/ net. Illustrated.

Stevenson (R. L.), *In the South Seas*, 2/ net. New Edition. For former notice see *Athen.*, Jan. 19, 1901, p. 69.

Sports and Pastimes.

Sutton (M. H. F.), *The Laying-Out and Upkeep of Golf Courses and Putting Greens*, 2/6 net. Illustrated.

Education.

Hodgson (Geraldine), *Studies in French Education from Rabelais to Rousseau*, 3/6 net.

London School of Economics and Political Science: Calendar for Fourteenth Session, 1908-9, 1/ net.

Teacher's Course of Elementary Science: Part I. Physics and Chemistry, 3/6 net.

School-Books.

Pardoe (R. H.), *The Transitional French Reader*, 3/ net. See p. 330.

Thomson (C. Linklater), *A First Book in English Literature—Part IV. Beaumont and Fletcher to Dryden*, 2/6 net.

Topffer (R.), *Le Lac de Gers*, 1/ net. Edited by F. Lutton Carter in Siepmann's Primary French Series.

Science.

Anderson (M. H.), *The Elements of Pilotage and Navigation*, 3/6 net. With notes on the correction of compasses.

Book of Nature Study, Vol. I., 7/6 net. Edited by Prof. J. B. Farmer and others, with many illustrations.

Borchers (W.), *Electric Furnaces*, 7/6 net. Deals with the production of heat from electrical energy, and the construction of electric furnaces. Translated by Henry G. Solomon.

Coles-Finch (W.), *Water: its Origin and Use*, 21/ net. Contains over 150 illustrations, including many Alpine scenes from photographs by Mrs. Aubrey Le Blond.

Dickson (W. E. Carnegie), *The Bone-Marrow*, 42/ net. A cytological study. Illustrated.

Dolmage (C. G.), *Astronomy of To-day*, 5/ net. An introduction in non-technical language, with a frontispiece in colour, and 45 illustrations and diagrams.

Echalaz (Lieut.-Col.), *Waterloo Museum, Liverpool: History of the Echallaz Collection*, 3/6 net. Has many illustrations of birds.

Finn (F.), *The Wild Beasts of the World, Part I.*, 1/ net. Illustrated with 100 coloured reproductions from drawings by Louis Sargent, C. E. Swan, and Winifred Austin.

Gask (Lilian), *In Nature's School*, 3/6 net. Illustrated.

Gatehouse (F. B.), *A Handbook for Cement-Works Chemists*, 5/ net.

Godman (F. Du Cane), *A Monograph of the Petrels (Order Tubinariae), Part III. With hand-coloured plates by J. G. Keulemans*.

Groves (R. W. Hey), *A Synopsis of Surgery*, 7/6 net.

Hemphill (Rev. S.), *The Murderess of the Unseen*, 1/ net. A tract on race-suicide.

Howe (L.), *The Muscles of the Eye*, Vol. II., 16/ net. Illustrated.

Judson (W. P.), *Road Preservation and Dust Prevention*, 6/ net.

Macdonald (J.), *Stephens's Book of the Farm: Vol. II. Farm Crops*, 10/6 net. New Edition.

Macfadyen (A.), *The Cell as the Unit of Life, and other Lectures*, 7/6 net. Delivered at the Royal Institution, 1899-1902. Edited by R. Tanner Hewlett.

Marques (Dr. A.), *Scientific Corroboration of Theosophy: a Vindication of the Secret Doctrine by the Latest Discoveries*, 2/6 net. New Edition.

Pulling (A.), *Herbert-Angus Cattle*, 3/6 net. Notes on fashion, and an account of some of the leading families of the breed.

Schon (H. A. E. C. von), *Hydro-Electric Practice*, 25/ net. A manual of the development of water power, its conversion to electric energy, and its distant transmission.

Segerblom (W.), *Laboratory Manual of Qualitative Analysis*, 3/6 net.

Smoley (C.), *Five-Place Logarithmic-Trigonometric Tables*, 6/ net.

Thomson (W. C.), *The Design of Typical Steel Railway Bridges*, 8/ net.

Transvaal Agricultural Journal, July.

West of Scotland Marine Biological Association, Annual Report, 1907.

White (W. Hale), *Common Affections of the Liver*, 4/6 net.

Juvenile Books.

Avery (Harold), *The Wizard's Wand*, 2/6 net. A tale of school life for girls and boys.

Bullen (F. T.), *Young Nemesis*, 6/ net.

Butcher (J. W.), *Ray: the Boy who Lost and Won*, 3/6 net.

Dawson (E. C.), *Heroines of Missionary Adventure*, 5/ net. Stories of missionaries in their encounters with uncivilized man, wild beasts, &c., in all parts of the world, with 24 illustrations.

Dutch Deeds: Pictures by Ethel Parkinson, Verses by Walter Chapman, 3/6 net. A picture-book for little folk.

Elliot (G. F. Scott), *The Romance of Early British Life*, 5/ net. Extends from the earliest times to the coming of the Danes, with 30 illustrations.

Every Child's Library: *Brave Beowulf: My Uncle Toby*, by Sterne; *Kearynd the Fox*; *Sir Roger de Coverley*, by Addison. All edited by T. Cartwright.

Haynes (Herbert), *For the Colours*, 2/6 net. A boy's book of the Army.—*The Bravest Gentleman in France*, 3/6 net. A tale of adventure in the days of Louis XIII.—*Ye Mariners of England*, 2/6 net. A boy's book of the Navy.

Haynes (R.) and Rose (D.), *Little Miss Quixote*, 5/ net. A story for girls, with 8 illustrations by H. R. Millar.

Howden (J. E.), *The Boys' Book of Steamships*, 6/ net. With over 100 illustrations from photographs.

Moore (Dorothea), *A Plucky Schoolgirl*, 3/6 net.

Morris (Alice Talwin), *Tales and Talks in Nature's Garden*, 2/6 net. Illustrated.

Russian Fairy Book, 3/6 net. Translated by Nathan H. Dole.

Stand (R.), *Adventures on the High Seas*, 5/ net. Romantic incidents and perils of travel, sport, and exploration throughout the world, with 16 illustrations.

Stevenson (R. L.), *A Child's Garden of Verses*, 5/ net. Illustrated by Millicent Sowerby. New Edition.

Ward, Lock & Co.'s *Wonder Book*, 3/6 net. A picture annual for boys and girls.

Whistler (C. W.), *A Prince Errant*, 3/6 net.

Fiction.

Agnus (O.), *The Prime Minister*, 6/ net. With illustrations.

Appleton (G. W.), *The Down Express*, 6/ net. A tale of a man's mistaken identity, and of how the "double" tries to wreck the life of the original heroine.

Barr (R.), *A Rock in the Baltic*, 6d. net. New Edition. For notice see *Athen.*, Sept. 13, 1907, p. 436.

Bazin (René), *By Faith Alone*, 6/ net. A picture of French life, an old woodcutter being the chief character.

Blackwood (A.), *John Silence*, 6/ net. A weird detective story.

Deeping (Warwick), *Mad Barbara*, 6/ net. A romance of Stuart times, with a frontispiece by Christopher Clark.

Diver (M.), *Captain Desmond*, V.C., 1/ net. New Edition. For notice see *Athen.*, Aug. 10, 1907, p. 149.

Duff-Fyfe (E.), *The Nine Points*, 6/ net. Deals with the success of an impostor who establishes himself as the lost heir to a title and estates.

Gallon (Tom), *The Lackey and the Lady*, 6/ net. Concerns a marriage between high and low life and some of the difficulties attendant thereon.

Gibbs (P.), *The Spirit of Revolt*, 6/ net.

Guthrie (Ramsay), *A Son of the Silence*, 3/6 net.

Hugo (Victor), *The Toilers of the Sea*, 6d. net. New Edition in Nelson's Library.

Incarcation of the Snow, 5/ net. Translated from the original MS. by F. W. Bain.

James (A.), *Where the Apple Reddens*, 6/ net.

Kaye-Smith (S.), *The Tramping Methodist*, 6/ net. A tale of Methodism at the close of the eighteenth century.

Maud (C. E.), *A Daughter of France*, 6/ net. With frontispiece.

Paterson (M.), *Reality*, 6/ net. A homely Scotch tale, laid mostly in the Highlands and Edinburgh.

Reed (Myrtle), *Flower of the Dusk*, 6/ net. An American idyll.

Saunders (M. B.), *The Mayoress's Wooing*, 6/ net. Concerns a son's endeavour to frustrate the success of his father's company for the supply of a quick medicine.

Speight (E. E.), *The Galleon of Torbay*, 6/ net. A story of a modern Devonshire seaport and half-mythical legends of South America.

Walsh (M.), *Stories, Lyrics, and Legends of the West Country*, 3/6 net. Short sketches in prose and verse, reprinted from various publications.

Ward (Mrs. Humphry), *Diana Mallory*, 6/ net. Has much to do with politics of the humanitarian order, and includes some figures from actual life.—*Marcella*, 7d. net. New Edition in Nelson's Library. For notice see *Athen.*, April 14, 1874, p. 469.

Warden (F.), *The Socialism of Lady Jim*, 6/ net. The Socialism is mainly excessive friendliness to an old flame, posing as a gardener to escape the terrors of the law.

Wintergreen (J.), *Two in a Flat*, 5/ net. Concerns events in a Kensington flat.

Wrench (Mrs. Stanley), *Love's Fool*, 6/ net. The confessions of a Magdalen.

Wyllarde (Dolf), *Rose-White Youth*, 6d. net. A study of the advance from girlhood to womanhood.

General Literature.

Adam (H. L.), *Oriental Crime*, 7/6 net. Deals with prison life in the East in four sections: The People and the Police, Crimes and Criminals, Prisons and Prisoners, and Transportation, with illustrations. A companion volume to 'The Story of Crime.'

Alderson (A. W.), *The Extinction in Perpetuity of Armaments and War*, 7/6 net.

Cope (H. F.), *Levels of Living*, 3/ net. Essays on everyday ideals.

Crawford (Virginia M.), *Ideals of Charity*, 2/6 net.

Ditchfield (P. H.), *The Old-Time Parson*, 7/6 net. With 17 illustrations. A companion volume to the author's book on 'The Parish Clerk.'

Pope (M.), *Mysticism*, 6d. net. Two addresses given to the West London Lodge of the Theosophical Society.

Spiegel Memorial Volume. Papers on Iranian subjects, written by various scholars in honour of the late Dr. Frederic Spiegel, and edited by Jivanji Jamshedji Modi.

Russell (G. W. E.), *Some Threepenny Bits*, 3/6 net. More of the author's lively papers on men and things.

Pamphlets.

Fordham (H. G.), *Notes on the Cartography of the Counties of England and Wales*. A paper read in the Geographical Section at the meeting of the British Association at Dublin.

Stokes (H.), *Frans Hals and his Work*, 1d.

Toynbee Hall, *Educational Plans*, Autumn Term, October.

FOREIGN.

Theology.

Schroeder (L. von), *Mysterium und Mimus im Rigveda*, 10m.

Drama.

Brisson (A.), *Le Théâtre, Series III.*, 3fr. 50.

Music.

Bach (J. S.), *Sonaten und Partiten für Violine allein, Parts I and II*, 3m. each. Edited by Joseph Joachim and Andreas Moser.

History and Biography.

Arup (E.), *Engelsk og Tysk Handels Historie, 1350-1850*. By a Danish scholar who has been studying at the Record Office the history of the Levant Company.

Godet des Marnis (P.), *Lettres à Madame de Maintenon, 1719-50*. Letters from the Bishop of Chartres, for some time spiritual director to the recipient.

Philology.

Laurand (L.), *De M. Tullii Ciceronis Studii Rhetorici*. A thesis written for the Faculty of Letters of the University of Paris.

Science.

Ichiroff (A.), *Étude ethnographique sur les Slaves de Macédoine*. A reply to Prof. J. Zvjitch's 'Remarques sur l'Ethnographie de la Macédoine.'

Fiction.

Lorris (C.), *Les Nuages s'amoncillent*, 3fr. 50. A young English girl plays a prominent part in the story.

General Literature.

Noussanne (H. de), *Le Château des Merveilles*, 3fr.

Toudouze (G.), *Le Reboutou*, 3fr. 50.

*. All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MR. C. B. ROYLANCE KENT has endeavoured to describe 'The Early History of the Tories, from the Accession of Charles II. to the Death of William III. (1660-1702).' He thinks it desirable that the doctrines of the Tories, however absurd they may now appear to many, should receive distinct treatment. Messrs. Smith & Elder will publish the book on the 1st of next month.

MR. ARTHUR C. BENSON'S series of reflections on character and life which appeared in *The Cornhill Magazine* under the title 'At Large' will be republished in a volume, with additional material, by the same firm on the 1st of October.

THE October issue of *The Dublin Review* will contain a hitherto unpublished fragment on Keble by Newman; an article on 'The Pan-Anglican Congress,' which has the accessory interest of being by Father Robert Hugh Benson, son of Canterbury's penultimate Archbishop; a paper on 'The Revision of the Vulgate' by Abbot Gasquet, the Benedictine President of the Commission appointed for the purpose by Pius X.; a forecast of 'The Future Universities of Ireland,' by Prof. Windle, President of Queen's College, Cork; a study of 'Plots and Persons in Fiction,' by Mrs. Wilfrid Ward; and an essay by the editor on 'The Ushaw Centenary and English Catholicism.'

MESSRS. BURNS & OATES announce for almost immediate publication 'The Congress Souvenir,' a written and pictorial record of the Eucharistic Congress that began its sittings in London last week. The full correspondence between the Government and Archbishop Bourne about the procession will appear, adorned by some twenty views of the procession itself at various points of the route.

PROF. MAHAFFY has made arrangements to deliver his Lowell Lectures at Boston in December and January next. His subject will be the obligations of modern civilization to the Greeks, and will cover diverse fields of science, art, and philosophy.

SIR ISAAC PITMAN & SONS are publishing in the middle of next month the third of Mr. Lewis Melville's Georgian studies. The volumes deal with George I., especially in reference to Hanover, and the author has drawn largely from German sources. Among the illustrations are some rare portraits.

MESSRS. KEGAN PAUL will publish next week an édition de luxe of Sir Edwin Arnold's 'Light of Asia,' on special handmade paper. The feature of the book will be some photographs, by Mrs. Eardley Wilmot, of Indian hill scenery, illustrating the Buddha country.

THE same firm will issue next month a new volume of poems by Lady Lindsay, 'From a Venetian Calle,' which will be illustrated by Miss Clara Montalba.

MR. UNWIN will publish soon a volume of verse by Mr. T. C. Lewis, entitled 'From the East and from the West.' The section 'From the East' contains translations from Sadi, Hafiz, and the Koran, and a story of Baba Nanak, founder of the Sikh religion; while the section 'From the West' includes renderings from the German, French, and Greek, together with original sonnets and other verses.

MESSRS. LONGMAN are bringing out in October a cheap reissue of Dr. Beattie Crozier's 'My Inner Life,' which has been out of print for four or five years. It will be divided into two small volumes in place of one large one.

MR. R. BRIMLEY JOHNSON is publishing with Mr. Werner Laurie an illustrated history of the Cambridge colleges.

MESSRS. CHAPMAN & HALL's announcements include 'Some Strange Adventures of the Family of Gordon,' by Mr. J. M. Bulloch, who has spent many years on the history of the family; 'The Life and Times of Simon Fraser, Lord Lovat,' by Mr. W. C. Mackenzie, who has drawn largely from unpublished letters; and 'Scenes and Characters from the Works of Charles Dickens,' 866 pictures by various artists from the original blocks engraved for the "Household Edition." This edition is out of print, and contains some excellent work by Fred Barnard which deserves a much wider recognition than it has hitherto attained.

MESSRS. CHAPMAN & HALL's new fiction includes 'Halfway House,' a "comedy of degrees" by Mr. Maurice Hewlett; 'Farquharson of Glune,' by Miss May Bateman; and 'The Christian Marriage,' by Mr. Vincent Brown.

'THE GREEN PARROT' is the title given by Mr. Bernard Capes to a new novel which Messrs. Smith & Elder will publish on the 1st of October. The parrot was responsible for the meeting of a journalist on tramp and a runaway boy, for the pursuit of them to their hiding-place in Wales, and for the weaving of a complex web of romance.

THE same firm will also publish on October 1st Mrs. Henry de la Pasture's novel 'Catherine's Child,' which has been running through *The Cornhill*. The Catherine is the Catherine who figured in 'Catherine of Calais,' but a good deal later, when the daughter to whom she dedicated her life is growing up and breaking away from Catherine's leading-strings.

'NOTES ON THE EARLY HISTORY OF THE VULGATE GOSPELS,' by Dom John Chapman, will be published shortly by the Oxford University Press.

THE death of Mrs. Adeline Kingscote, a daughter of Sir Henry Drummond Wolff, and well known as a novelist under the name of "Lucas Cleeve," was announced from Château d'Oex on Sunday last. She was clever and fluent, but none of her novels is likely to be remembered. This is not strange, in view of the rapidity with which they were produced. 'The English Catalogue of Books' records twenty-nine stories of hers in 1901-5.

MR. HARRY DELACOMBE, the special correspondent of *The Times* in all matters concerning aeronautics, has arranged to publish with the firm of Grant Richards a popular and fully illustrated work on balloons and aerial flight generally.

IN the October issue of *Chambers's Journal* Capt. F. W. von Herberts writes on 'A Visit to Ephesus.' In 'Honeycombing the Alps' Mr. H. G. Archer tells what has been accomplished, and proposed, in boring tunnels through the "playground of Europe." Other articles are 'In Praise of Liverpool' and 'The Merchant Service and Apprenticeship.'

MR. FIFIELD has arranged to publish during October 'Nature Poems and Others,'

by Mr. William H. Davies, whose 'Autobiography of a Super-Tramp' is now going into a second edition; 'William Morris, Craftsman Socialist,' by Mr. Holbrook Jackson; and 'British Aristocracy and the House of Lords,' by Mr. Edward Carpenter.

AMONG the Grant Richards books for the season are 'Great English Novelists,' also by Mr. Holbrook Jackson, and 'The Testament of John Davidson,' another of the outspoken pronouncements which Mr. Davidson began some years since.

THE authorized 'Life of Grover Cleveland' is to be written by his friend Mr. John Finley. Mr. Finley asks for letters or other memorials of Mr. Cleveland. All these will be promptly copied, and the originals returned to the owners. Communications should be addressed to President John Finley, College of the City of New York, St. Nicholas Terrace, New York City.

'AMERICA AT COLLEGE, AS SEEN BY A SCOTS GRADUATE,' is to be shortly published for Mr. Robert K. Risk, by Messrs. John Smith & Son of Glasgow. It is a survey of some dozen universities and colleges.

MR. FLOWER, of the Manuscript department of the British Museum, has undertaken to edit for the Early English Text Society the MS. records of the Gild of St. Botolph's in the City of London, lately acquired from the Philipps Collection at Cheltenham.

THE MANCHESTER UNIVERSITY PRESS will publish on October 1st an English translation of the important additional studies and notes which M. Petit-Dutaillis, Rector of the University of Grenoble, appended to the French edition of the first volume of Stubbs's 'Constitutional History,' published last year. The translation has been made by Mr. W. E. Rhodes, under the editorial oversight of Prof. Tait.

THE death in his sixtieth year is announced from Weimar of Freiherr von Freytag-Loringhoven, the author of a number of novels and dramas, among them 'Skizzen und Humoresken,' 'Erlebnisse aus dem deutsch-französischen Kriege,' 'Aus der Hexenzeit,' and 'Nicht-raucher.'

THE distinguished Hungarian journalist Dr. Max Falk, whose death in his eightieth year is announced from Budapest, was a follower of Franz Deak, and his letters in the *Pesti Naplo* after the revolution of 1848 raised him to a prominent place among the Hungarian Liberals. As editor of the *Pester Lloyd* he was able to exercise considerable influence. He was appointed teacher of Hungarian to the Empress Elizabeth, and published some interesting reminiscences after her death.

AMONG recent Parliamentary Papers are Civil Service, Rules respecting Various Examinations (1d.); Examination Papers, Consular Service (1d.); and Education, Technical and Art Schools, Syllabuses and Apparatus (4d.).

SCIENCE

BOOKS ON BIRDS.

Some British Birds. Edited by Edward Thomas. (Hodder & Stoughton.)—Half-a-dozen writers have among them contributed the heterogeneous material conveniently collected under the somewhat vague title. They have evidently worked independently from different standpoints, the cohesion of the general scheme being apparently left almost to chance. Mr. Walpole Bond in the opening chapters has written exhaustively on the subject of the peregrine, the kite, the chough, and the buzzard; and it might have been as well if a similar plan had been adopted throughout, for in the direction of monographs on our rarer birds much important work remains to be done. As an author Mr. Walpole Bond is eminently practical, as a bird's-nester he is indefatigable. One is left aghast at what he has already accomplished single-handed, and all will be anxious to benefit by his experience. He shows a nice discrimination in the arrangement of his facts, and tells us just what we want to know. Clearly he has made a practice of keeping voluminous notes. One passage on the buzzard reads:—

"A tree-nest (especially one built amongst ivy) is frequently difficult of access, for the bird often selects one with a huge, limbless bole; but on inland crags (in Wales especially) the reverse is generally the case. In fact, out of well over a hundred eyries which the writer has examined, only half a dozen at most required a short piece of rope to negotiate."

Here it would appear—but the point is not quite clear—that nests in trees are not taken into account in the rough statistics given; at any rate, on the opposite page, in discussing the composition of the nest, Mr. Walpole Bond claims that "in all—i.e., in trees and rocks—I have climbed to, and closely examined over two hundred nests." At the end of an interesting study of the peregrine the author discounts the wandering habits to which this grand hawk owes its name. He says:—

"Contrary to what most books would have one credit, the peregrine frequents its breeding haunt more or less the season through, and those falcons which one meets with during winter in localities where they never breed are generally visitors from the Continent, or immature birds, and not our resident, adult peregrines."

Our own experience tends to confirm this view. On the subject of the chough as a vanishing species Mr. Walpole Bond is frankly puzzled, but he considers that some baneful agency other than man is at work, and carries off the greater percentage of the young. He speaks of

"a district in Ireland, where of fully sixty nests annually, only some half-dozen are takeable, even to an expert cragsman; jackdaws there are non-existent; and from an examination of the peregrine's gallows, few are captured by these marauders."

Yet the choughs do not increase at all.

Mr. J. H. Crawford succeeds with two refreshing chapters upon 'Sea Birds.' His word-pictures give us, as it were, a series of thumbnail sketches; his sentences are all short, terse, and graphic. The description of the terns is in its way a masterpiece:

"A very intense speck is the bird in the air, a concentrated ray of light. In flight it strains; in poise it quivers. Its scream is charged with fretful impatience. So keen is it, that, in comparison among seaside sounds, that of the redshank seems to lose its edge. No bird I can think of is so highly strung."

And there is much more, equally good, that we must refrain from quoting.

Next Mr. A. Collett discourses of the nightingale in particular, and the attraction of birds in general—a well-worn theme—and his remarks thereon, true to life as they are and full of felicitous expressions, hardly escape the commonplace. A brief interlude from "Scolopax" on 'Some Birds of the Marsh' rather sets our teeth on edge. Starting on a note of reverent mysticism, he descends without warning to the perpetration of crude puns and witticisms.

We turn with keener relish to the pleasing garrulity of Mr. Patterson, who knows his Breydon and other East Norfolk haunts by heart. The veteran takes us in imagination under his kindly escort. With a kindred spirit he has the happy knack of sharing without condescension secrets which he has himself lived laborious days to discover.

Mr. D'Esterre Baily completes the volume with five brief essays of a speculative and somewhat controversial character. He sets himself the task of building up, or at any rate suggesting, certain common-sense theories with regard to some of the more complex problems confronting ornithologists. The ideas that he propounds in a more or less tentative fashion are not, perhaps, so revolutionary or far-reaching as he is prepared to regard them. When he is genuinely unorthodox he does not appear to be so conscious of the fact. A chapter on the 'Homing Instincts of Birds' is a case in point. He first supposes that

"the three greatest puzzles of ornithology are the migratory instinct common to so many species, the vulture's detection of carrion miles removed from him, and the homing faculty of the racing pigeon,"

and he declares that "neither speculation nor dissection has ever explained any one of these secrets." It must not be imagined that Mr. D'Esterre Baily claims to have settled these knotty points out of hand, but he proposes to clear the ground by simplifying the nature of the problem. "Some years ago," he writes,

"it occurred to an ingenious student of my acquaintance that they might be varying manifestations of some sense, or physical faculty, that is not common to man; that all birds possess this sense, and that the scenting of carrion, the periodic migration and re-migration, and the returning of the homing pigeon to its birthplace might all be effected by one and the same faculty. It is perfectly reasonable to suppose that the continued concentration of such a sense or faculty in a single direction would ultimately confine it exclusively to that special channel or direction. This theory was no sooner enunciated than three of us desired to make such rough-and-ready tests of it as alone were possible to unscientific amateurs..... We decided that the only accessible test was to ascertain, if possible, whether the migratory birds possessed the homing instinct in any degree, and returned by preference to the locality where they had nested in a previous year. This would, if successful, open up a resemblance to the homing pigeon that has not hitherto been recognized."

Now, in the first place, it seems to us that the writer has unnecessarily confused the issue by introducing the matter of vultures and carrion, and it may not be out of place to repeat that a very simple experiment will demonstrate that scent plays little or no part in the vulture's quest of his unsavoury food. Secondly, few outdoor naturalists will find anything novel in the suggestion that the homing instinct is in varying degrees characteristic of all birds. Circumstantial evidence in support of it is forthcoming on every side, and is really overwhelming. The practical experiments that he chronicles in the case of the nightjar, nightingale, and robin are of the greatest interest; but the facts proved are only those which we were fully prepared to expect from deduction. We are told that these experiments have been systematic-

ally made with a number of species for some years; if the results could have been briefly tabulated in every instance, successful or otherwise, they would have had considerable value. In subsequent papers about summer and winter visitants it is surprising to find the same writer apparently opposed to "the idea of a mysterious parallel to the homing pigeon's instinct" (p. 181) as a factor in the problem of migration, but his reasoning is not wholly clear in this passage. His main contention is that migratory birds quit their nesting countries solely owing to the approach of winter and the consequent scarcity of food, and similarly that when the country they winter in becomes, so to speak, too hot to hold them, re-migration becomes a necessity. It is in the latter circumstances that the "homing instinct" comes into play. As we said before, there is nothing very revolutionary in all this. When, however, he attributes to the Research Committee of the British Ornithologists' Club the attempt to prove that the arrival of migrants is independent of weather conditions, and points out that their mistake arises from not taking into account the meteorological changes at the point of departure, he lays himself open to serious criticism. In the Report for 1906 this point is made perfectly clear on pp. 10 and 11, where it is explained that "the difficulty is to ascertain from whence the birds start—whether from Africa, Spain, the Mediterranean, or the opposite coast of France." In this connexion we may note Mr. D'Esterre Baily's argument that it would be far more profitable for ornithologists of sufficient leisure to concentrate their undivided attention for some years on typical winter visitants, and he suggests the fieldfare, redwing, and brambling for the experiment. There is much to be said in favour of such a proceeding, although, as he reminds us, the problem is not single or confined to one tangible influence. Respecting summer migrants a convenient table is given for reference, and a summary of our present information has been compiled with some care; it is so concise that it occupies but a single page. One correction, at least, is necessary here: it is stated that the redstart lands on the west coast, whereas the whole of the southern coast should have been given, with a distinct preference for the eastern portion of it.

In 'Birds as Architects' the main proposition that in all nest-building self-protection is the first and foremost consideration is clearly sound; but in each of the instances that Mr. D'Esterre Baily cites we should like to qualify his remarks, if space permitted. Thus he regards the long-tailed tit as a past master in securing safety, and has never yet marked a nest of one of these birds and afterwards found it despoiled. Would that we could say as much! The chapter on 'Varying Fecundity in Birds,' again, opens out an interesting field for investigation. As this paper is "illustrated" by a picture of the short-eared owl, it is curious that no mention is made of the wonderful reproductive powers of this bird, which attracted much attention during the great plague of voles in Scotland a few years ago.

The twelve full-page pictures, indeed, are scattered about the book in a haphazard fashion. Reproduced for the most part from water-colours by Mr. Frank Southgate, they form pretty sketches, but are none too accurate in detail. The volume is handsome and has liberal margins. There are several curious misprints, e.g., "with its unkempt name of cotton-grass"; and a

number of sentences have escaped correction or revision in the proof.

Birds of Britain. By J. Lewis Bonhote. Illustrated by H. E. Dresser. (A. & C. Black.)—The volume before us is produced in an attractive and comparatively cheap form, and written in a popular style by an able and practical ornithologist. The 100 full-page illustrations in colour are, however, the outstanding feature of the book; these have been "selected" by Mr. Dresser, being reproductions from his 'Birds of Europe.' The idea of such a haphazard arrangement does not commend itself to us. It is certainly no easy task to compile a list of "the hundred best birds" for the purpose of illustrating a popular work, but we fail to understand the principle that has guided the present selection. Room has been found for uncommon types (such as the Lapland bunting, the blue-headed wagtail, the mealy redpoll, the waxwing, and the phalaropes) in a company that is not too distinguished to include the blackbird or the starling; on the other hand, it is surprising that fine species like the nightjar, the dipper, and the green woodpecker are not among the elect. The truth is that three times the number of illustrations would be required to afford any sense of completeness or for the book to be of practical use as a work of reference. The pictures given are not all equally successful. Some, like the pair of bullfinches, are excellent, but the robin and the marsh tit fall far behind this standard, whilst in several cases the novice may require the warning "nimium ne crede colori." The most conspicuous failures in this respect are the long-tailed tit, the sandmartin, the barn owl, and Leach's petrel—the last named, to make matters worse, having been erroneously labelled as the storm petrel. No scale being given, a wrong impression of the relative sizes of different species is sometimes conveyed to the eye, the lesser whitethroat, for instance, appearing considerably larger than its commoner relative. In several cases the pictorial rendering is somewhat at variance with the verbal description.

Mr. Bonhote writes in an easy and pleasant style, and is never in the least danger of becoming too technical or abstruse, though the word "nidicolous" is surely a lapse. He aims at picturing the personality of a bird in a few incisive sentences. Thus of the missel thrush he writes:—

"The storm cock is no migrant to warmer climes and softer breezes, but leads a regular roving gipsy's life over our Islands, wandering from the northernmost corners of Scotland to the south of England, obeying no will but his own, and guided by no special impulse beyond that of satisfying his own appetite,—by no means a difficult task, as little in the way of berries or insects comes amiss to him."

When Mr. Bonhote generalizes on the subject of migratory movements, we recognize that he knows what he is talking about, and could tell us very much more if the information were required. It cannot be said that he has been sufficiently careful to bring all his records of casual visitors up to date, although he has evidently started with that intention. The white-winged lark has occurred four times rather than once; Cetti's warbler twice, not once; and other instances might readily be given. In writing of birds' habits Mr. Bonhote is sometimes rather beyond the mark, sometimes rather short of it. To return to the missel thrush, he observes that, being very conservative in its choice of a nesting site, it seldom if ever chooses any other position than "on a horizontal branch some 10 or 12 ft. from the ground, and often at some distance from the trunk of the tree." This is

saying too much, for one of the most likely positions is in the fork where the trunk ends and the branches spring from it; the nest is also often at a much greater height than that mentioned, and we have found it in a gorse bush. Towards the end of February, we are told, the hen will "probably" be discovered "sitting on four to six eggs." A complete clutch at such an early date is a possible, but hardly a probable contingency, and we think it unlikely that Mr. Bonhote has ever himself seen six eggs in a nest of this bird. The balance is restored, however, when we read of the song thrush that its eggs are five in number, whereas in this instance "four to six" would undoubtedly be correct, the smallest number being that most frequently found. It is also stated that "in about a fortnight to three weeks after the young are hatched they leave the nest," which is an extension of the time-limit hardly justified by facts. The description of a blackbird's egg as having "a pale blue ground colour" does not at all apply to the normal type. In discussing the composition of a long-tailed tit's nest Mr. Bonhote says that as many as seven hundred feathers have been counted in one nest; we do not know what the largest number recorded is, but it is very much higher than this, according to several observers. Of the hedge sparrow—whose mode of progression is well described as quiet "creeping hops"—we are told that his song is "commenced in March and only carried on during the breeding season"; he is almost as ready to give us of his best in midwinter as the robin or the wren.

It is not difficult to find many similar trifling inaccuracies, but in his main contentions Mr. Bonhote is commendably sound, and he not infrequently makes an original observation of value.

A Book of Birds. By W. P. Pycraft. (Appleton.)—Mr. Pycraft's book, which is indeed a *multum in parvo*, gives a general review of all the principal groups of modern birds, and as a popular work of reference should prove invaluable. Its reliability on all essential points is indisputable, and the author, out of the profundity of his knowledge, has shown an admirable judgment and sense of proportion alike in what he has included and what he has omitted. The introductory chapter is a model of conciseness and lucidity, and the evolution of the bird from the reptile, its marvellous structure, and some of its main modifications are set forth in the clearest language, with a studious avoidance of unnecessary technicalities.

Those who are sufficiently interested in ornithology to pursue their investigations in museums and zoological gardens will certainly welcome a cheap handbook of this description, and those who, without expert knowledge, have a genuine love for the birds of their own land, will do well to use this well-arranged work of reference, in order to understand the place occupied in the general scheme by their particular favourites. As a matter of fact, the majority of British birds are mentioned in these pages; of our common birds the willow warbler and the marsh tit are the most conspicuous absentees. Here and there Mr. Pycraft's grammar is not impeccable. Of the blue tit we read:—

"It is a courageous little bird, especially during the time that it is sitting on its eggs. Selecting a hole in some tree-trunk or wall, intruding fingers of would-be egg-stealers are often hastily withdrawn in consequence of an ominous hissing noise, mistaken, as it was intended to be, for the warning note of a snake!"

It may be remarked in passing that the conscious mimicry is problematical. In reference to the statement that the eggs of the golden-crested wren are "jealously brooded by the female," we may add that the male is ready to share her labours. We cannot accept the contention that with us the blackbird is "not really more common" than the missel thrush. Mr. Pycraft does not fail to mention a fact that has only recently been the subject of remark by ornithologists in connexion with that interesting bird the woodcock, in which the ear-opening is placed in front of the eye. There are many instructive illustrations in the text, and thirty coloured plates. The latter are surprisingly good of their sort, though a trifle garish. The paper is good, and the type large and clear.

Science Gossip.

To mark the completion of the fiftieth year of the Geologists' Association in November next, it is proposed to issue a volume dealing with the geology of the districts of England and Wales visited by the Association since its foundation. The book, edited by Messrs. H. W. Monckton and R. S. Herries, and illustrated with maps and sections, will, it is hoped, be ready before the end of the year.

Mr. W. EAGLE CLARKE, Keeper of the Natural History Section, Royal Scottish Museum, Edinburgh, is combining a holiday in Fair Isle with bird-watching. As literary executor of our old contributor Howard Saunders, Mr. Clarke has undertaken the preparation of a new edition of his 'Manual of British Birds,' to which many new illustrations will be added.

We regret to announce the sudden death, on the 11th ult., in the thirty-ninth year of his age, of M. Hansky, who, after having been for some years attached to the Pulkowa Observatory, had recently been placed in charge of a new observatory at Simeis in the Crimea. The principal instrument had been mounted, and everything prepared for astrophotographic and astrophysical observations, when M. Hansky was carried off by heart-failure whilst bathing in the Black Sea. He had accomplished much valuable work on solar physics at Pulkowa, and he observed the total eclipses of the sun in Novaya Zemlya in 1896 and in Spain in 1905. He was twice elected Vice-President of the Russian Astronomical Society, and was Secretary of the Russian Section of the International Union for Solar Researches.

ALL anxiety as to the safety of Dr. Sven Hedin is removed by the telegrams announcing his arrival at Simla. With regard to his discoveries in Western Tibet and their importance we prefer to keep an open mind. He has discovered much, it is said, but he will keep silence for the present. He had made a great collection, but all, except a map of his route, had to be burnt through the suspiciousness of the Tibetans.

MR. MAUNDER has in the press a new illustrated popular work on astronomy, entitled 'The Heavens and their Story.' It is intended for young people (not children), and is the joint production of him and his wife. The publisher is Mr. R. Culley.

M. BAILLAUD, the new Director of the Paris Observatory, has issued his first Report, which relates to the work done in 1907, and shows no falling-off in activity. The general course of observation has continued as in preceding years. The tenth fascicule of the photographic atlas of the moon will probably be finished during the present year; two more will be required to complete the

scheme. An illustrated description of the new stellar spectroscope is given; this instrument is applied, in conjunction with the equatorial *coudé*, to the determination of radial velocities. The 15th of next month will be the first anniversary of the death of the late Director, M. Lœwy. No change in the staff has occurred since.

THE period of solar activity has been unusually protracted, and some large and persistent spots have been recently observed passing over the disk, though it is now about three years after a maximum epoch of these phenomena.

THE eighth number of vol. xxxvii. of the *Memorie della Società degli Spettroscopisti Italiani* has been received. It contains a paper by Dr. Alessandri on the solar radiation, from measurements obtained on Monte Rosa; some annotations on solar protuberances observed in 1881 and 1882; and a continuation of the spectroscopic images of the solar limb from observations at various stations in January and February, 1906.

A COMET was discovered by Mr. Morehouse at the Yerkes Observatory on the evening of the 1st inst. It was situated in the constellation Camelopardus, about 23° from the Pole, and moving in a north-westerly direction towards Cassiopeia. Herr Thiele observed it at Copenhagen on the 3rd, and estimated its brightness as about equal to that of a star of the ninth magnitude. As the comet photographed at Heidelberg in January, and at first supposed to be Encke's, was reckoned as *a*, 1908, and Encke's (which was observed at the Cape of Good Hope in May and June) as *b*, the present has the provisional designation comet *c*, 1908.

A FAINT new small planet has been discovered by Mr. Melotte at the Royal Observatory, Greenwich, on photographs taken of Phœbe (the ninth satellite of Saturn) with the 30-inch reflector. The new planet first appears on a photograph secured on the 24th ult.

FINE ARTS

ENGLISH SCENERY.

From the North Foreland to Penzance. By Clive Holland. Illustrated by Maurice Randall. (Chatto & Windus.)—This volume is more meritorious than some of its comrades. The pictures are the more important part of the book. They are thirty in number, and purport to deal "with the most important or most picturesque of the harbours and ports of the south coast from the North Foreland to Penzance." The painter is Mr. Maurice Randall, a practical yachtsman, who has been long associated with the seaboard of the South of England, yet Mr. Randall's brush is not nearly so effective with water as with land-locked harbours such as those of Poole, Looe, or Fowey. 'Heavy Weather off Land's End' ought never to have found a place in the book, and much the same may be said of 'A Breeze off the Lizard.' Either of these might have been anywhere in any ocean, whilst the unattractive picture of bits of "liners" and other shipping labelled 'Southampton' is utterly unworthy of such a harbour. Contrariwise, 'Low Tide at Littlehampton' is full of merit.

It is not possible to say very much in praise of Mr. Holland's letterpress. The first chapter deals with the Cinque Ports. The history and topography of these ports have formed the subject of several recent books and articles. Original investigation would bring much fresh matter to light, but it is tedious to have the same matter served up time after

time in slightly altered phraseology. Most of the information here given is taken (with acknowledgment in the Preface) from the late Prof. Burrows's 'Cinque Ports.' It is rather amusing to read in the opening sentence of the Preface that "no attempt has been made to give guide-book information which can be easily obtained elsewhere"; and then on the next page to find acknowledgment made "to the proprietors of the Homeland Association, Ltd., for permission to make use of the substance or matter contained in several of their excellent literary guides, more especially relating to Sussex, Devon, and Cornish ports." Why not consult the best authorities at first hand? A study of the Victoria County Histories recently issued would have prevented the repetition of several blunders.

There is much in these pages about smuggling, and several well-worn tales appear in new settings. Considerable and acknowledged use has been made of Commander Shore's interesting 'Smuggling Days and Smuggling Ways,' but it is foolish to call such a book "exhaustive." Every old port and creek of our Southern coast has its smuggling legends, facts, and tradition. It would have been well if use had been made of a small, unpretentious, but excellent book of smuggling yarns by Mr. Hardy of Swanage. Every churchyard on the coast is worth careful scrutiny by those in search of genuine smuggling incidents, for not a few of them possess graven records of misadventures connected with the preventive service. Thus Branscombe churchyard possesses a neglected and partly overgrown tombstone to the memory of

"Mr. John Harley, Custom House Officer of this parish. As he was endeavouring to extinguish some fire made between Beer and Seaton as a signal to a Smuggling Boat then off at sea, he fell by some means or other from the top of the cliff to the bottom, by which he was unfortunately killed. This unhappy accident happened the 9th day of August in the year of our Lord 1755, ætatis sue 45. He was an active and diligent officer and very inoffensive in his life and conversation."

Notwithstanding however the comparative poverty of the letterpress, these pages supply a running commentary of a fairly accurate character on the whole stretch of England's Southern coast, and the book (which is dedicated to the Commodore of the Royal Yacht Squadron) will probably be generally appreciated by yachtsmen and their guests.

Old England. By W. Shaw Sparrow. Illustrated by James Orrock. (Eveleigh Nash.)—It is not possible to give more than qualified praise to this handsomely equipped volume. The eighty plates (sixteen of which are coloured) are taken from scenes all over England, with the exception of the great counties of the South-West. The pictures are the most valuable part of the book, and there can be but little doubt that the letterpress was written to describe a portfolio of water-colour sketches.

There is a restful charm about the well-timbered Surrey landscape, with a cottage and bridge in the foreground, which forms the frontispiece. Among other delightful coloured pictures are those which illustrate Holy Island, Morwick Water-Mill, the church of Radcliff-on-Soar, and the distant views of Ripon Minster and Arundel Castle. Mr. Orrock's style is in considerable contrast to the lighter and often shadowy touch of the usual water-colour book-illustrations of the day; there is more depth in it, particularly in his treatment of trees as shown in the frontispiece and in the view of the Manor Farm near Milford in Surrey. We only wish that many more of the drawings had been reproduced in colour. Those that are thus given

show that Mr. Orrock, well known as an art writer and critic, remains loyal with his own brush to the classic traditions of English landscape painting.

It is much to be wished that the writing of the letterpress had fallen into more capable hands. The drawings "show many things which have," in Mr. Sparrow's words, "influenced the well-being of England in her passage through centuries of unrest and warfare"; but some are decidedly commonplace in their subject, such as 'A Mangold Field' or 'Stacking Mangolds'—apt enough for artistic homely treatment, but singularly difficult to group into consecutive chapters of England's antiquity or evolution. Mr. Sparrow certainly shows much ingenuity in arranging his chapters. He seems also to possess a facility for producing pages of letterpress on all the headings he has selected; but his conclusions and views are far from satisfactory.

It was a clever idea, as Mr. Orrock's portfolio was destitute of sketches of Roman remains, to compose a chapter on 'The Influence of Bridges and Roads,' to write at length on Roman bridges, and then to press into service an illustration of Milford, Surrey, which happens to include an old two-arch bridge in its composition, described as a "bridge of Roman descent." About this particular bridge there is nothing older than possible fourteenth-century work. Two other old Surrey bridges, but of no special antiquity, are said to be "possibly of Roman descent." Lettering pictures after this fashion, to suit the exigencies of the printed matter, is a process calculated to bring the artist somewhat into contempt. The statements in this chapter that the Romans, during the four centuries of their occupation of Britain, "spent themselves on this one duty" of road-making, are absurd in the eyes of the expert among Romano-British antiquaries; Mr. Sparrow seems to be unaware that our conquerors found various great roads ready for their use. He has almost everything to unlearn in his estimate of the work of the Romans in this country, and should make a study of the treatises of Prof. Haverfield, and of such provincial museums as those of Reading, Chester, Leicester, Newcastle, York, Colchester, and others, before he again writes on this topic.

Nor is it too much to say that a like misconception as to historic facts is equally noticeable in several other of Mr. Sparrow's chapters. There are several errors in the chapters on 'The Church in the Midst of War' and on 'The Lord of the Manor.' There is a natural, but none the less inaccurate, idea exploited in the long section on 'Forests.' We read:—

"The forest dwellers.... in mediæval England were outcasts of all kinds, refugees from justice, fugitives from desperate battlefields, runaway serfs, disgraced barons, political scapegoats, footpads, burglars, highwaymen, murderers, petty thieves of many sorts, priests whom the Church had expelled, monks who had fled from their orders, and persons afflicted with some incurable disease that made them unclean, like leprosy. English forests were hospices to the afflicted, homes to the unlucky, and hiding-places for rogues, vagabonds, and criminals."

In times of civil war and tumult the wilder parts of certain forests might for a time become the temporary resort of lawless men; but as a rule in mediæval England the whole of the forest districts were under special control, and would be avoided by the classes just enumerated. There was such a network of regards of knightly rank, elected verderers, foresters, woodwards, and other forest officials, that detection would certainly and speedily await any criminal or outlaw who was foolhardy enough to venture

into districts under forest law. The last place an apostate monk would seek would be a forest, for in them all were closely regulated monasteries or monastic granges. Nor would a leper be found wandering therein, for there were leper-houses all over the country, by the gates of most towns, and frequently on the verge, or even within the precincts, of a forest; and it was to the leper-house that foresters were obliged by law to take the venison of any deer found accidentally killed or left wounded by poachers. The forest tenants, too, notwithstanding certain drawbacks, had many special privileges which they jealously guarded, and they would be themselves eager to drive out any tramp or encroaching stranger.

Mr. Sparrow's style is occasionally aggressive, and he has references to modern political controversy which are out of place. The last sentence of all contains a sneer at Cobden, and an utterance as to the "lunacy of Free Trade accompanied by an importation of alien outcasts."

Yorkshire Vales and Wolds. By Gordon Home. (A. & C. Black.)—This is a book on the south of Yorkshire as painted and described by Mr. Gordon Home. In two earlier volumes he has already dealt with the north of the county. We gather from the Preface that the writer, whose home is in Surrey, is only an occasional visitor to Yorkshire. This may account for the various lapses to be noted in the text. At any rate, the writer does not appear to be at all well equipped for the task he has undertaken. The approximate dates assigned to some of the fairly well-known churches are wrong. We note a blunder by way of example. One of the more celebrated of the Yorkshire religious houses was Kirkham Priory, a house of Austin Canons, founded by Walter Espec early in the twelfth century. Nevertheless Mr. Home writes opposite an illustration of the old gateway: "The gateway is the chief relic of this once beautiful Cistercian Abbey." The sins, too, of omission are startling. For instance, Mr. Home visits the singularly fine nave of the once great priory church of Old Malton, styled by Sir Gilbert Scott a magnificent remnant of a splendid period of English architecture, and his comments barely cover half a dozen lines. Some of the coloured pictures are pleasing, whilst others, such as 'Beverley Market-Place,' are unworthy of the occasion. 'Sheffield at Night' is somewhat of a nightmare.

OUR LIBRARY TABLE.

George Baxter (Colour Printer): his Life and Work. By C. T. Courtney Lewis. (Sampson Low & Co.)—Monographs and bibliographies are the dry bones of literature, but, like bones in the human anatomy, they are essential, and so we are glad to get this admirable and exhaustive book on George Baxter. Collectors of Baxter prints are many, and the hobby is inexpensive; but hitherto there has been no guide to the subject. Mr. C. T. Courtney Lewis has long been known as an enthusiastic collector, and in this book he has covered the ground with a thoroughness and a general accuracy which make us regret that he did not take up some more worthy subject. We do not share his enthusiasm for Baxter's work. It was an ingenious and curious experiment, an incident in the progress of colour-printing in the last century; but whatever the aims, the results were not of a high artistic order. Baxter was undeniably a patient and painstaking experimenter, but his finest works, such as 'The Coronation' and 'Queen Victoria's First Parliament,' are left far behind by the chromolithographic work

done in Paris, Brussels, and London, and the magnificent series of reproductions of the Arundel Society. It is stated (p. 37) that Baxter's "specification shows conclusively that he knew nothing of the colour-printers of the eighteenth century." This is much as if a man to-day tried to discover coal-gas without studying what his predecessors have done. It is impossible to believe that Baxter was ignorant of the fine coloured prints in mezzotint and stipple which must have been far more common in his time than to-day. Mr. Lewis hints at a possible revival of "Baxter's delightful art," but he does not seem to be aware of the enormous strides made in recent years—the Hentschel and the Menpes systems of colour-printing, for instance, which for accuracy and artistic results reach a high standard. The author also refers to "Debucourt, the great French colour-printer." Debucourt, we may point out, was a good artist, and engraved many of his own designs, which were beautifully printed in colours, and are now eagerly sought after by collectors: he was not a colour-printer.

If the details of Baxter's life are few, this substantial volume shows that he at least accomplished much. Mr. Lewis fully describes every Baxter print, and gives the sizes, the dates, and approximate market value of every one. It may be that he has not entirely exhausted the subject, for in a work of this kind finality is a virtue to which no compiler would lay claim; but he has brought order out of chaos, and has done for Baxter what Chalonier Smith did for mezzotints. To admirers of Baxter's work—and we have already admitted that they are many—this book will be indispensable, and it will no doubt remain for several years the standard authority. In addition to the details already mentioned, Mr. Lewis goes so far as to state the number of blocks used for printing the plates—amounting to 22 in some cases—and thus has left little for those who come after him in Baxter worship, except the recording of the few plates which may crop up in the future. The prices quoted are perhaps higher than those of the saleroom. The book is marked throughout by knowledge and painstaking accuracy, whilst the exhaustive index of twelve double-column pages is in itself an achievement.

Allgemeines Lexikon der bildenden Künste. Herausgegeben von Dr. Ulrich Thieme und Dr. Felix Becker. Erster Band. (Leipzig, Engelmann.)—The time has come for a new and comprehensive dictionary of artists to be produced on really scientific lines. The results of recent research are scattered at present among the volumes of a score of periodicals and countless monographs and dissertations; while every student knows how far from satisfactory are the existing dictionaries of recent date, the most extensive of which run to some five or six volumes. The lexicon of which the first volume has just appeared at Leipzig is the direct heir and successor of the old, but still indispensable, work by Nagler (1835-52). An attempt was made, thirty-five years ago, to bring Nagler's lexicon up to date under the editorship of Julius Meyer; but the venture failed, and in the course of thirteen years (1872-85) only three volumes were produced, ending with Bezouli. The policy of treating certain important artists, notably Antonio Allegri, at enormous and disproportionate length, was fatal to the continuance of the book; a dictionary must not indulge in these digressions, and in the preface to the new lexicon the editors announce that fifteen pages will be the extreme limit of any single article. On the other hand, the minor

artists, for whose sake a dictionary is more frequently consulted, are included to an extent hitherto unprecedented; the names of Chinese and Japanese painters and Mohammedan architects mix with those of more familiar sound from the continents of Europe and America, and living artists are included in large numbers, though in this case the problem of selection is difficult.

The new lexicon is planned to be completed in twenty volumes. The first, a stout book of 600 large octavo pages, carries us only through a portion of the letter A, from Dirk van der Aa to Antonio da Miraguel. It contains at least 6,000 names, exclusive of cross-references. In spite of this vast comprehensiveness, a critical selection has been made; we are glad to find, for instance, that the contents of Mr. Graves's 'Royal Academy Exhibitors' are not swallowed whole. Whether justice will be done to the British artists of distinction who, in ever-increasing numbers, hold aloof from the Royal Academy, remains to be seen; from the first volume alone it is hardly possible to judge of this. Despite the editors' laudable endeavour to treat art from an international standpoint, without partiality or prejudice, we cannot help thinking that English artists have received, so far, rather less adequate treatment than those of continental nations, or of America. For this, no doubt, the English are themselves largely to blame: they have not paved the way for a dictionary of this kind to anything like the same extent as the Germans by preparing accurate books of reference. It is obvious, also, that the English contributors do not form so distinguished or representative an array as those who write on German, French, Dutch, or Italian art. For all that, we cannot find much serious fault with the articles on English artists, in respect either of accuracy or completeness, except that the information about such living artists as are included is often deplorably deficient. An architect of the standing of Mr. Percy Adams, for example, deserves more than the vague three lines apportioned to him. The description "living English artist," without date of birth, is too frequent. It is difficult, no doubt, in many cases, to ascertain that date; but it cannot be said to be impossible while the best authority on the subject is still living, and for a book of reference so important as this it would be worth while to get the age established betimes in every possible case. We have noticed that Charles Hamilton Aidé (d. 1906) is omitted, as well as Sir Henry Acland, though other amateurs are mentioned. The début of Miss Anna Airy is too recent to procure her inclusion. John Samuel Agar, whose dates are given approximately as 1770-1820 or 1835, while the works exhibited under his name from 1836 to 1851 are assigned to an assumed younger artist of the same name, was born in 1776, and died in 1858. Mrs. Allingham is inserted twice: once very briefly, as 'Allingham, Mrs. A.'; then fully and correctly, as 'Allingham, Helen.' But it is ungracious to point out errors in detail, where the general standard of performance is so good. We are not likely, when the letter S is reached, to find that wonderful English engraver, Somebody, still in the niche of honour where Nagler placed him.

Some of the more important articles are those on Hans von Achen, by Firmenich-Richartz; Francesco Albani, by H. Tietze; Leon Battista Alberti, by W. Suida, with an unusually elaborate bibliography; Mariotto Albertinelli, by F. Knapp; Alessandro Algardi, by H. Posse; Albrecht Altdorfer, by M. J. Friedländer; Giovanni

Antonio Amadeo, by F. Malaguzzi-Valeri; Jost Amman, by T. Hampe; Fra Angelico, by I. B. Supino; and Antonello da Messina, by L. Venturi. For Allegri and Amerighi we are to look in later volumes under Correggio and Caravaggio; the pendulum of taste, as we may fairly call it, in this matter has swung back. Among the moderns, Rudolf von Alt, the Viennese water-colour painter (1812-1905), is treated with unparalleled elaborateness. The departure, in this case, from the prevailing brevity is justified on the ground that no biography or monograph dealing with his work had previously appeared; but we suspect that the main reason is really to be found in the extraordinary zeal of his biographer. One of the admirable features of the book in general is the completeness with which the contributors cite their authorities; the bibliography in small type appended to each article often enables the article itself to be much shorter than it could be if it stood alone.

Dr. Thieme and Dr. Becker are to be congratulated on the foresight and energy with which they have planned this vast undertaking, and it is to be hoped that it will meet with the success that it deserves. Success should, indeed, be assured, for librarians and serious students of art are bound to realize that a dictionary of such a scope and so intelligently edited is an indispensable addition to every reference library. It is not likely, at any rate, to be superseded for many years.

Fine-Art Gossip.

MESSRS. DENT & Co. announce a new issue of Crowe and Cavalcaselle's 'History of Italian Painting,' edited and supplemented with notes by Mr. Edward Hutton. There will be at least 300 reproductions of pictures. The work is to be completed in three volumes, of which the first will be issued during the autumn.

MESSRS. T. C. & E. C. JACK are about to issue in parts a selection of representative pictures in the National Gallery, printed in large size and full colours. Each picture will be on a mount, and the most modern methods of colour-printing will be used. The editors of the three sections are: Italian, Mr. P. G. Konody; English, Mr. Maurice Brockwell; and Dutch, Mr. F. W. Lippmann.

THE MEDICI SOCIETY have photographed for reproduction as a Medici print the new Frans Hals (see p. 248 of our issue of August 29th). The Society hope to be able to issue the plate, which is a quarter of the original size, before Christmas. A moiety of the receipts from sales will be devoted to the Purchase Fund.

The *Burlington Magazine* for October will announce a reproduction of D. G. Rossetti's 'Lady Lilith'—the version purchased by the Metropolitan Museum of New York in March last—as the subscribers' plate for the current year. The reproduction has been executed by the above-mentioned Society. The edition is strictly limited, but it is expected that a few copies will be available after supplying the claims of the *Burlington's* subscribers.

THE RELIGIOUS TRACT SOCIETY will publish during the autumn another series of coloured pictures by Mr. Harold Copping, 'The Gospel in the Old Testament.' The volume will be a companion to the 'Scenes in the Life of our Lord,' and contain twenty-four illustrations of the Old Testament. The Bishop of Durham will again contribute the text.

MR. HANSLIP FLETCHER, who has made during the past twelve years or so a pictorial record of London's destroyed and threatened buildings, will shortly publish seventy of his drawings with Sir Isaac Pittman & Sons in a volume called 'London: Passed and Passing.' The text is contributed by Prof. Lethaby, and Messrs. Philip Norman, G. R. Fletcher, J. Bone, Walter Bell, F. Fenn, R. Ingpen, F. Rutter, A. E. Richardson, and Arthur Reynolds.

THE venerable French artist Jules Joseph Dauban died this week at the Château de Graveron (Eure) in the eighty-sixth year of his age. A native of Paris, he scored a great success with a series of pictures dealing with the life of the Trappists. He then turned his attention to mural painting, and his decorations are to be found in many French churches. He painted a few historical pictures, notably 'Madame Roland se rendant au Tribunal Révolutionnaire.' He was for many years Director of the École des Beaux-Arts and the Museum of Angers.

THE death is also announced of Jacques Wagrez, at the age of sixty-two. Wagrez was a Parisian, and studied art under Pils and H. Lehmann, obtaining medals at the Salon in 1879, 1898, and 1900. Many of his pictures were transcripts of Venetian scenery, and others dealt with episodes of Italian history. His Salon picture of the present year, 'Retour de Chasse chez Laurent de Médicis, aux environs de Florence, en 1462,' was acquired by the State. Several other of his works are in public galleries. He illustrated many books, notably an edition of Boccaccio and Théodore de Banville's 'Gringoire.'

DINANT, on the Meuse, has just erected a statue in honour of its most famous citizen, the painter Wiertz. The sculptor, M. Victor de Haen, is considered the most promising in Belgium of the present generation, but Belgian critics are not wholly agreed as to the merit of this work. All agree that the Dinant Town Council has given it a bad site on the Place de la Meuse, the proper situation for it being the little Grand Place facing the bridge and flanking the old Church of Notre Dame.

ARSENIUS, the well-known painter of horses, died a few days ago at Vineuil, near Chantilly, after a long illness. He was at one time attached to *Le Sport*, as artist, under the direction of M. Saint Aubin.

THE death on the 11th inst. of E. Seitz removes a well-known Italian artist, who held the post of Director of the Vatican Museum and Picture Galleries. The son of a Bavarian artist, Seitz was born in Rome, and lived there nearly all his life. He had taken a leading part in the rearrangement of the Vatican pictures, and on the day before his death had assisted in the removal of Raphael's 'Transfiguration.' He was highly esteemed among the artists of Rome. His last picture is to be placed in the chapel of the Holy Sacrament.

AMONG Government Publications we note the appearance of a second part of the Catalogue of Illuminated MSS. dealing with miniatures, &c. (1s. 3d.).

MUSIC

THE WEEK.

THE WORCESTER FESTIVAL.

THE programme of the secular concert in the Public Hall on Wednesday evening in last week offered a striking contrast to the solemn works performed in the morning in the Cathedral. It was also

a welcome one, for the novelties, of which there were three, were all by native composers. The first was Mr. Granville Bantock's Fantastic Poem for Orchestra, in form of a Prelude, 'The Pierrot of the Minute,' the title of a poem by Ernest Dowson, who died in 1900 at the early age of thirty-three. It tells of a Pierrot who became enamoured of a Moon Maiden in spite of her warning that whoever seeks her "gives a life, and only gains an hour." The subject, as treated in the poem, lends itself admirably to music, and Mr. Bantock's tone-poem is most delicate, while in the orchestration he shows the hand of a master.

As second instrumental novelty came Sir Edward Elgar's Suite, No. 2, 'The Wand of Youth.' The six numbers of which it is composed are all short, and the music in itself, if not particularly characteristic, is decidedly pleasing; the composer, moreover, by effective orchestration, has set it off to the best advantage. Speaking of the Suite generally, we think it is far more attractive than its predecessor. Composers do well at times to unbend, and to show themselves in a light mood, especially in the case of Sir Edward Elgar, who has devoted much attention to music of a serious order. Each composer mentioned conducted his work, and both were received with marked favour. The other novelty was a song, 'England, my England,' by Dr. A. H. Brewer, who has set Henley's fine rhetoric to bold, straightforward strains; he provides, too, a stirring orchestral accompaniment. The latter sounded, however, too loud, but this was owing to the small hall. Mr. Plunket Greene was the interpreter, and Dr. Brewer conducted.

The programme also included Sir Alexander Mackenzie's bright and clever Overture 'The Little Minister,' Strauss's 'Don Juan,' Debussy's 'L'Après-midi d'un Faune,' and Dr. Cowen's 'Butterfly's Ball' Overture, all conducted with care and intelligence by Mr. Ivor Atkins. Both at this concert and throughout the week the orchestra, under the leadership of Mr. W. Frye Parker, greatly distinguished itself. Mr. Walter Hyde, whose successes in the 'Ring' are not forgotten, sang Lohengrin's 'Farewell to the Swan.'

On Thursday morning in the Cathedral Sir Charles Stanford conducted his 'Stabat Mater,' which was produced at the last Leeds Festival, and a second hearing confirms our opinion that it is the composer's finest sacred composition. Then there was Dr. Walford Davies's 'Everyman,' the rendering of which was not first-rate; yet to reveal its many excellent qualities a really fine performance is essential. Beethoven's Violin Concerto was admirably played by Mischa Elman. Whether the spirited Finale was in keeping with its surroundings may be open to question; and Elman might have chosen a more dignified cadenza for the opening movement.

In the evening Mr. Ivor Atkins conducted his 'Hymn of Faith.' It would be incorrect to describe it as a work of strong individuality; the music, however,

is not only clever, but also interesting, and thoroughly devotional. The choir was at its best. Mr. Atkins deserves all credit for including in the Festival programme Bach's 'Magnificat' in D, for it is a masterpiece. The soloists were Miss Evans and Messrs. John Coates and W. Higley, who all sang well. The choir evidently enjoyed the music. 'The Hymn of Praise' followed; and 'The Messiah,' as usual, brought the Festival to a close on the Friday morning.

Musical Gossip.

M. COLONNE conducted the Promenade Concert at Queen's Hall last Tuesday evening, as Mr. Henry Wood was at Sheffield, directing a rehearsal for the Festival. The veteran French conductor—who is now in his seventy-first year—was on excellent terms with the Queen's Hall band, and the performances of Saint-Saëns's 'Suite Algérienne,' with its cleverly coloured music, and that composer's delicate symphonic poem, 'Le Rouet d'Omphale,' proved interesting and enjoyable, every detail being clearly brought out. M. Colonne also directed excellent renderings of the 'Rienzi' Overture, and the Scherzo, 'Scène d'Amour,' and 'Fête des Capulets' from Berlioz's 'Roméo et Juliette' Symphony. M. Colonne will conduct the Promenade Concerts on Tuesday next and the following Tuesday, and also from the 5th to the 9th of October. He will have the New Symphony Orchestra, the Queen's Hall Orchestra being at Sheffield.

SIR EDWARD ELGAR's new symphony will be produced, under his direction, at Queen's Hall, with the Queen's Hall Symphony Orchestra, on January 16th, 1909.

MR. ARTHUR FAGGE, conductor of the Dulwich Philharmonic Society, begins his thirtieth season of concerts at the Crystal Palace on October 3rd. He announces Sullivan's 'Golden Legend,' Bizet's 'Carmen,' Mendelssohn's 'Elijah,' Coleridge Taylor's 'Hiawatha,' Part III., and Gounod's 'Redemption.'

INTERESTING works, including novelties, are promised for the forthcoming season at the Hofoper, Munich: Debussy's 'Pelleas und Melisande' and Hermann Goetz's 'Der widerspenstigen Zähmung,' both to be given early in October; 'Sonnwendglut,' by Schilling-Ziemssen; 'Donna Diana,' by Reznicek; and Gluck's 'Orfeo.' For the new year are promised Brahm's 'Brambilla' and Strauss's 'Elektra.'

THE following works have just been published: 'Mozart, sein Leben und Schaffen,' by Dr. Karl Storck (Stuttgart); and 'Griegs-Biographie'—Part I., 'Griegs Leben,' by Gerhard Schjelderup; and Part II., 'Griegs Werke,' by Walter Niemann (Leipzig). The last volume of Hans von Bülow's letters and writings, edited by his widow, will shortly be issued.

THE coming season of Symphony Concerts of the Philharmonic Society at Warsaw will be under the direction of Arthur Nikisch, Felix Weingartner, and Richard Strauss. The last named will produce there, according to *Le Ménestrel*, his new symphony, 'Hymn to Life.'

DRAMA

THE WEEK.

ALDWYCH.—*Paid in Full: a Play in Four Acts.* By Eugene Walter.

It is a pleasure to come across a play so strenuous, and sincere in its emotional appeal, as this. With 'Paid in Full' America makes some atonement for the many loud-trumpeted "successes" of New York which have proved on transportation to our stage but sorry disappointments. The scenario of Mr. Walter's piece covers familiar, and sometimes rather conventional ground; but when once the leading figures are committed to a course of action, their talk has such a genuine ring that the arbitrary arrangement of their actions passes unnoticed.

Up to a certain point the characters are extraordinarily life-like. The dishonest collector who, after appropriating his firm's money, waits to be found out is an unconvincing sort of criminal, but in all respects except his crime he is portrayed very plausibly. Joseph Brooks is constantly indulging in indictments of his social superiors, and giving vent to explosions of ill-humour, for no other reason than that he envies the rich their luxuries. He is so shameless and obvious an egoist—he even sends his wife to his employer with the idea that she shall buy off his safety by consenting to her dishonour—that the spectators are left wondering how a nice woman such as he has married could discover in him any qualities that might recommend him as a husband. That is another flaw in Mr. Walter's scheme. Then the employer—an ex-Pacific trader who has built up his fortune by unscrupulous means, and has a reputation for being equally careless of human life and women's honour—seems out of place in commercial life. He belongs to the backwoods or the South Pacific, not to the society of ultra-civilized communities. He is cleverly individualized, and seems possible enough in some other environment.

But there is no denying the emotional strength of the third act—the act in which the heroine comes to wrestle with the brusque captain for her husband's pardon. Here a thoroughly original note is struck, for the pair are shown at cross-purposes, the man anxious to check the wife's offer of a surrender to his passion, and therefore chattering about a host of irrelevant topics; the woman determined to resist such a temptation, and endeavouring to pin him down to the object of her visit. The scene is wonderfully effective, and happily is followed by no anti-climax. In the end the heroine finds herself unable to convince her husband that she has purchased his freedom without betraying her marriage vows, and, after picturing to him his selfishness in merciless strokes, quits him for ever in the fashion of Nora Helmer.

Mr. Louis Calvert's is the great success of the interpretation. His square-cut figure, his voice, that could be soft in the part of Mr. Bernard Shaw's waiter William,

and is here so rasping and authoritative, his phlegmatic bearing, make Capt. Williams among the most striking of his creations; he hits off the man's animalism, his masterfulness, and cynicism by series of telling details. Worthy of association with this portrait is Mr. Robert Lorraine's impersonation of the husband, a snarling, ill-conditioned brute, who at times is lost to all sense of self-control. Miss Hilda Antony, who plays the heroine, is, unfortunately, not equal in emotion to what is required of her, though the hysterical collapse at the end of the third act is well indicated.

LYRIC.—*The Duke's Motto: a Melodrama adapted from the French of Paul Feval.* By Justin Huntly McCarthy.

SINCE Mr. Lewis Waller appeared as D'Artagnan he has had no part in which he shows to such advantage as Lagardère. These two heroes of fiction should have been brothers-in-arms, though perhaps they are too much alike to have got on well together. Both spend the intervals between talking in fighting. But in either capacity Lagardère is equally irresistible. This champion of women and brave men hard beset, this avenger who carries on for a decade a private war against a group of assassins, is a stage figure exactly to Mr. Waller's liking. All the vivacity and restless energy he can command are lavished on the character; and when Lagardère shouts the famous catchword "I am here!" even the most captious observer must admire the player's gallant aspect and untiring efforts. Sterling old melodrama as is 'The Duke's Motto,' it is a one-part play, and its success is due to the pace and gusto with which its scenes are carried through. Mr. Waller owes much, however, to the agreeable and rhythmical English of Mr. McCarthy's version.

ADELPHI.—*The Corsican Brothers.* Adapted from the Novel of Alexandre Dumas.—*The Conspiracy.* By Robert Barr and Sidney Lewis-Ransom.—*The House of Pierre.* By Julie Opp Faversham and Kate Jordan.

DEFERRING till next month the production of Mr. Stephen Phillips's version of 'The Bride of Lammermoor,' Mr. Martin Harvey has contented himself for the present with a revival of 'The Corsican Brothers,' but he has sought to give some air of novelty to the earlier part of his Adelphi season by presenting week by week new one-act plays. The first of the series was 'The Conspiracy,' an effective melodrama with what may be described as a Ruritanian setting. Into a meeting of nobles and officers intent on deposing their sovereign the King himself makes his way, and by a ruse overawes the conspirators; then, when he has heard their grievances, he explains that he has already been driven from his capital, and converts them from opponents into staunch allies determined on restoring him to his throne. Mr. Harvey acted with dignity as the King, and Mr. Glenney was responsible for some

PERFORMANCES NEXT WEEK.

SUN. Sunday League Concert, 7, Queen's Hall.
MON.—SAT. Promenade Concerts, 8, Queen's Hall.
THURS. Miss Lily West's Pianoforte Recital, 8.15, Eolian Hall.
SAT. Mr. Harold Bauer's Pianoforte Recital, 8, Bechstein Hall.

stirring declamation in the part of the leader of the conspirators.

'The House of Pierre,' which replaced 'The Conspiracy' last Monday, is a would-be piece of realism which handles crudely and unpleasantly a theme requiring very delicate treatment. Its heroine, the wife of a labourer who has lost his eyesight in a mining explosion, seeks to supplement the family income by methods she dares not reveal to her husband. His attempts at wood-carving and hers at lace-making bring far too small returns to procure him the comforts he needs in his invalid state, and so she goes out by night to sing coarse songs and dance in flimsy raiment at some of the more disreputable of the cafés of Montmartre. One early morning she creeps home laden with money, but followed by a man who declares that she has taken his thousand francs without fulfilling her bargain. In a frenzy of anger and disgust, Pierre insists on his wife disgorging her ill-gotten gains, and murder seems threatening, but the heroine calms her husband by the assertion that she has preserved her honour, and on the tableau of their embraces, and his recognition of her "self-sacrifice," the curtain goes down.

It is a relief to turn from the efforts of Miss Julie Opp and her fellow-playwright, to which Mr. Harvey and Miss de Silva devote more art than they merit, to the frankly romantic sentiment of 'The Corsican Brothers.' Here the actor-manager, repeating a familiar performance, and keeping his voice well under restraint, creates just such an atmosphere of doom as is suitable.

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THE LAND OF SILENT FEET.

By ARTHUR O. FISHER, Author of 'Withyford.' [October 7.]

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